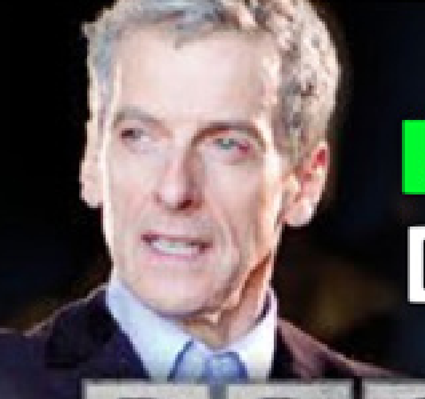

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"I tried to make it my own. I did it my way from the first word spoken."

# LETTER FROM THE EDITOR

Hello! Welcome to another **DWM** – and the first one we've produced since we went on our Christmas holidays.

Things have moved on a little bit since then – not only has recording begun on the new series in Cardiff, but as I write this editorial, the Twelfth Doctor's new costume has just been revealed in all its glory! We've managed to get him onto the front page of *Gallifrey Guardian* in the dying seconds before this issue went to the printers – and doesn't he look fantastic? There's definitely a dash of Pertwee in there, if you ask me, but something brand new, yet perfectly Doctor-ish, as well.

It's funny, isn't it, how the wait for the revelation of a new Doctor's costume is almost as exciting as the wait for the revelation of a new Doctor. Will there be frills? A cape? A bow tie? A scarf? A hat? What sort of hat? Question marks? Bits of salad?

Mind you, we've had a few readers who've written in to question our labelling of Peter Capaldi's incarnation as 'the Twelfth Doctor'. Shouldn't he be the Thirteenth Doctor, allowing for John Hurt's incarnation, between Paul McGann and Christopher Eccleston? Come to that, shouldn't Chris now be the Tenth Doctor, David Tennant the Eleventh Doctor (up to *The Stolen Earth*) *and* the Twelfth Doctor (from *Journey's End* onwards), making Matt Smith the Thirteenth Doctor and Peter Capaldi the Fourteenth?

Well, let's just stop for a minute and be sensible. If we start re-numbering all the Doctors now, we're going to get ourselves into all ends of trouble. Matt is, and remains, the Eleventh Doctor – so Peter Capaldi becomes the Twelfth Doctor by default. Besides which, here at **DWM** we don't even know how many editors there have been. I always thought of myself as the Eleventh Editor, but then there was Sophie Aldred who guest-edited **DWM** 255. As that puts her between Editor Eight (Gary Gillatt) and Editor Nine (Alan Barnes), does that make her the War Editor? And anyway, no-one seems sure whether Marcus Hearn counts as a separate editor or not, given that his reign on the mag was as a single entity with Gary Russell. So maybe I'm actually the Thirteenth Editor after all? Will I ever again regenerate?

Oh dear. Time for my lie down, I think...

Tom

# PRODUCTION NOTES

*Doctor Who*'s newest executive producer Brian Minchin writes exclusively for **DWM**...

# "None of us work here without thinking, '*Doctor Who* deserves to be the best – are we up to it?'"

Hello, hello! Don't panic, I'm here! Yes, after the shameless showboating and comedy set-pieces of Steven and Russell, it's time for some proper *Production Notes*. Honestly, if you believe what those two write, TV production consists of a showrunner clad in ermine trumpeting orders while somewhere in a rainy Welsh warehouse a lonely intern rolo-dexes memos to a silent crew. So time for some proper production facts! That's what you want isn't it? Changes to catering in Roath Lock! No? I can tell you about the data storage protocols? Really? No? Oh well.

Where is the main man you ask? (Increasingly angrily, it seems.) Well, right now Steven is strolling the streets of Richmond in a *Press Gang* T-Shirt and flip-flops, talking to himself as he mesmerises a new episode into existence. If you see him and gangs of children are laughing, then it'll be a good one. If he's kicking a tree and acting a story out with a toy Terileptil then we're all in trouble. By the way, I love it when I hear a writer is pacing the streets or clifftops. *Doctor Who* is an adrenalized and exciting show. I'm not sure it can be written in the corner of Costa.

But this is good, as it means I finally get a chance to introduce myself properly. When I heard there was a big reveal show for the staffing change on *Doctor Who* I got very excited – but apparently you lot were all more interested in who the new Doctor was than the new exec. There I was standing by for my exclusive interview with Zoë Ball, but no! Then again, I can't really blame you. There have been EIGHT executive producers on the show alongside Steven and Russell since 2005. *Eight in nine years!* No wonder you keep us all at a cautious distance. They come in, work on the best and most popular drama on TV, then ascend mysteriously to become Gods of TV. (Either that or they're staring glassy-eyed in Dean Street Townhouse talking loudly about themselves. Maybe that's the same thing. Who knows?)

Well, I'm here because I love the show, and the best and most talented actors, writers, directors and crew in the country are all here too. There's nowhere better to be. And 51 years on, there's genuinely no better time to be making *Doctor Who*. We have a brilliant new Doctor, surprising and thrilling ideas for what to do next, and a ridiculously talented team whose passion for the show shines in everything they do. Of course it's a hard show to make. It always has been, and it probably always should be. But when you get to tell stories as bold and ambitious as ours, and get to work with actors like we have, then it is worth the late nights, early mornings – and the emails, the constant emails.

Now there are many things I could tell you. Who are the new writers? Who are the guest actors, the directors, the transmission pattern? What are the differences between working with Steven and Russell? All for future *Production Notes*! But there's one thing I seem to be asked above all others, and there's no place better than to answer it here.

Peter Capaldi spots Steven Moffat kicking a tree in Richmond.

"Do I listen to the fans, and does that affect what I do?"

It's an easy question cos the answer is, "Yes, of course." We love that *Doctor Who* has a passionate audience. That must never change, and no-one should ever think that we don't like it this way. Let's face it, that's what we'd be doing if we weren't making the show.

The more interesting part of the answer is that the last time I looked at the ratings, *Doctor Who* had over 13 million fans in the UK alone, and it's my job to listen to all of them. We see what's on Twitter and Facebook (of course we look, how could we resist?), but there are thousands of eight-year-olds out there with equally strong opinions, who aren't allowed on social media, and by the time they do get on, where we all hang out will be anathema to them. My nephew constantly reminds me that Twitter is for old people!

It's also interesting cos the 100 or so people working around me in our open plan office are all *Doctor Who* fans. We are lucky enough to have proper geniuses work on the show. Picking one at random...

Neill Gorton is one of the most talented creature designers and prosthetic artists in the world. Other productions and films beg to have him, and we almost take him for granted, as he's such a *Doctor Who* fan he's always here. And yes, his fan opinion has more weight than anyone else. Just imagine if we designed a new *Doctor Who* creature and I decided to listen to someone I didn't know online instead of Neill. We'd be mad!

Lastly, and most importantly, none of us work here without thinking: *Doctor Who* deserves to be the best – are we up to it? (There you go, that's *The Writer's Tale* compressed. I just saved you 800 pages!) It's what keeps us going when the days get long and the arguments get tetchy. And in that kernel of self-doubt, inside that motivation to be better than we think we can be, is the strongest criticism any of us will ever get. No comments can top that pressure. No matter how hard they try!

That's why for those of us making the show it's important to be aware of the whirl of opinion, but it's far more useful to find and absorb the things that show us brave new ideas, and great new stories to tell. Last week one of our unnamed new writers sent me a Medieval poem that read like a *Doctor Who* story (bet you can't guess what it is!), Neill Gorton has just emailed across a unique and stunning sketch for a creature for Episode 6 (not sure how we'll do it, but we must!), another writer has just sent an email with a germ of an idea that I *know* will be amazing, lots to unpick to get there, but by God it'll be worth it. And *that* is the way that things get good. This is how we'll make this series of *Doctor Who* one that we're all proud to call ours. Looking forward, creating the best. Finding the things that get that group of 100 people excited, and making it happen. There's a point when analysis stops becoming useful, and 'Here's a picture I want to make' becomes far more relevant.

So much so I'd better stop now. Sometimes we spend more time talking about making the show than actually making it! Rushes to watch, sketches to ponder, emails to read!

Back to service as normal next month! Better jokes, sketchier facts. **DWM**

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

# GALLIFREY GUARDIAN

## Peter Capaldi shows off his new outfit!

**The costume that will be worn by Peter Capaldi's Twelfth Doctor was revealed to the world on Monday 27 January.** The natty new outfit consists of a dark blue Crombie coat with red lining, dark blue trousers, a white shirt and black Dr Marten shoes. The look, which is slightly reminiscent of the clothes worn by Jon Pertwee as the Third Doctor way back in 1970, was created by *Doctor Who* costume designer Howard Burden.

Commenting on his new costume, Peter said, "He's woven the future from the cloth of the past. Simple, stark, and back to basics. No frills, no scarf, no messing, just 100 per cent Rebel Time Lord."

*Doctor Who* showrunner Steven Moffat added, "New Doctor, new era, and of course new clothes. Monsters of the universe, the vacation is over – Capaldi is suited and booted and coming to get you!"

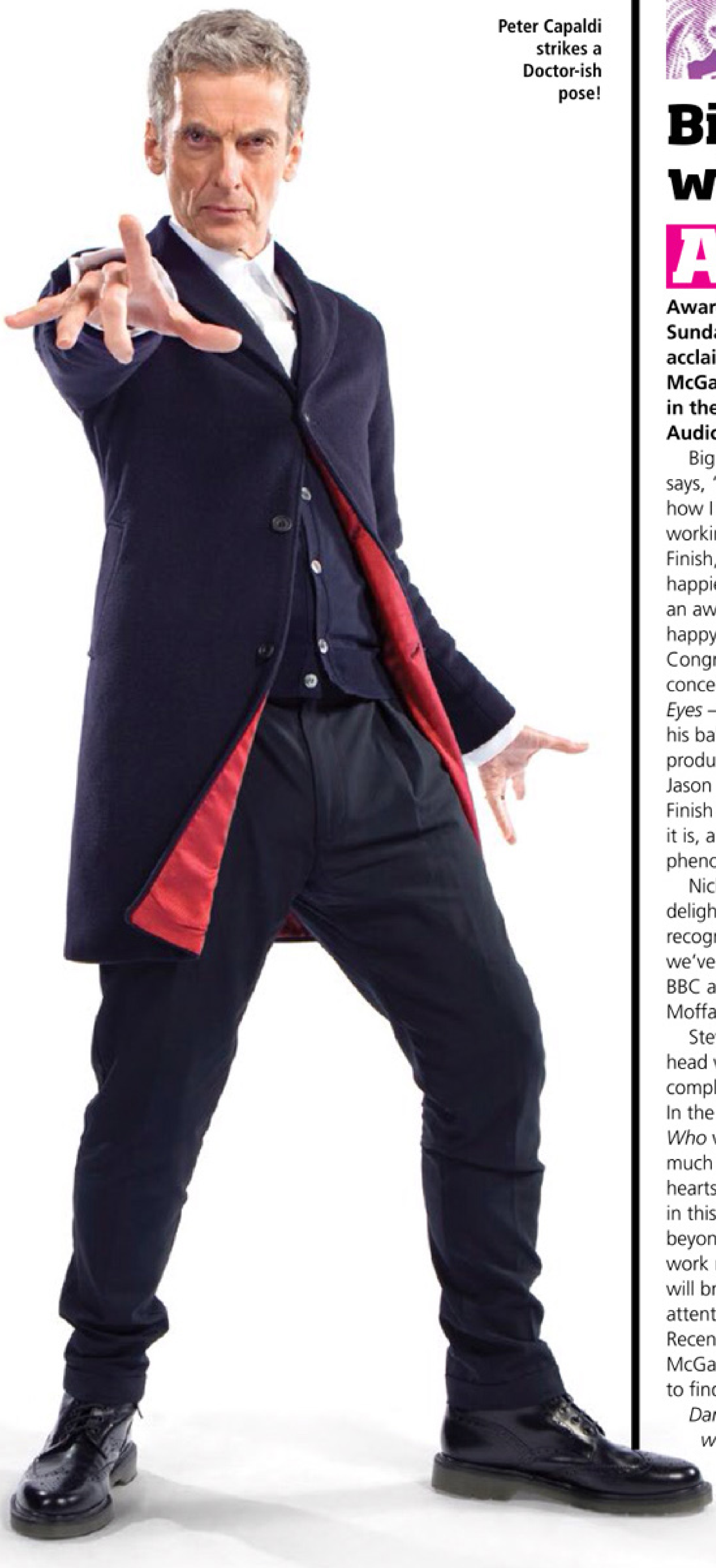
Recording of the new series of *Doctor Who* is now well underway, having commenced on Tuesday 7 January. Peter arrived at the BBC's Roath Lock studios in Cardiff for his first day of recording, following his brief appearance as the new Doctor at the end of *The Time of the Doctor* broadcast on Christmas Day.

"New job, first day, slightly nervous," Peter admitted. "Just like the Doctor, I'm emerging from the TARDIS into a whole other world."

Peter is joined in the TARDIS by Jenna Coleman who continues in the role of Clara Oswald. Episode 1 is written by Steven Moffat and directed by acclaimed filmmaker Ben Wheatley, who is handling directing duties on both episodes making up this first block. The episode will also see the return of the Paternoster Gang – Vastra, Strax and Jenny.

Episode 2 is written by Phil Ford, best known for his work as head writer on *The Sarah Jane Adventures*, writing ten episodes over the course of its five series. For *Torchwood*, Phil wrote *Something Borrowed*, and for *Doctor Who* he co-authored with Russell T Davies the penultimate adventure for the Tenth Doctor, *The Waters of Mars*. Phil also wrote the animated Tenth Doctor adventure, *Dreamland*, and four online *Doctor Who* adventure games. Away from *Doctor Who*, Phil is the head writer of the hit CBBC drama *Wizards vs Aliens*.

Following completion of the two episodes which comprise Block One, production continues on the new series throughout 2014. Returning director Douglas Mackinnon will direct Block Two, with series newcomer Paul Murphy helming Block Three. The series will return to BBC One later in the year, with further details to be announced.



Peter Capaldi strikes a Doctor-ish pose!

The boys done good!

## Big Finish wins award!

**Audio production company Big Finish has triumphed at the BBC Audio Drama Awards 2014, held in London on Sunday 26 January. The critically acclaimed *Dark Eyes*, starring Paul McGann as the Eighth Doctor, won in the Best Online or Non-Broadcast Audio Drama category.**

Big Finish producer David Richardson says, "Someone asked me recently how I might one day look back at working on these *Doctor Who*s for Big Finish, and I said I'd remember it as the happiest time of my life. For us to win an award while doing such gloriously happy work is indeed an honour. Congratulations to Nick Briggs, who conceived, wrote and directed *Dark Eyes* – the whole project was very much his baby, and I was just lucky enough to produce it. And also special mention to Jason Haigh-Ellery, who has made Big Finish the happy and creative company it is, and to Andy Hardwick, for his phenomenal sound design and music."

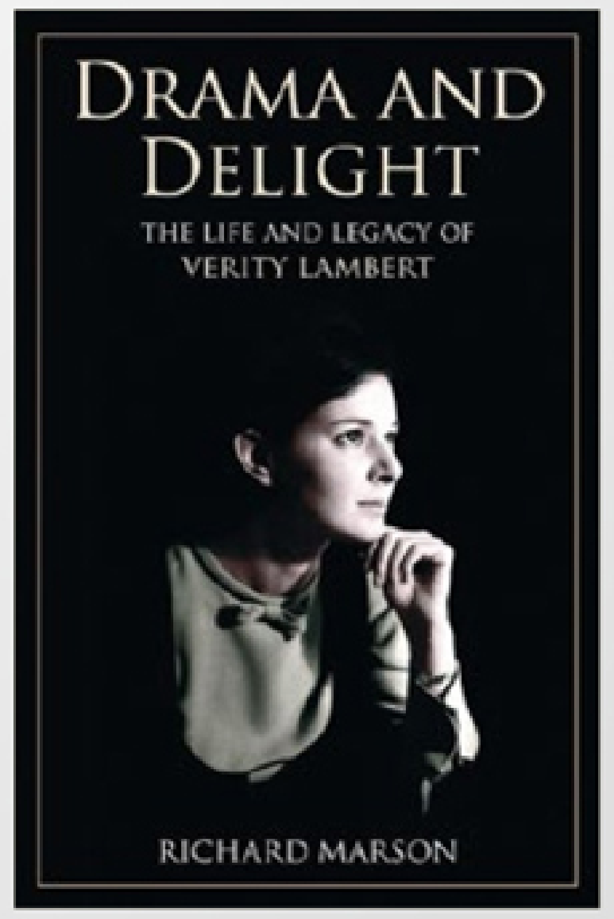
Nicholas Briggs adds, "I'm really delighted. It's so lovely to receive such recognition. And the congratulations we've received from our listeners, the BBC and Russell T Davies *and* Steven Moffat make it doubly rewarding."

Steven Moffat, *Doctor Who*'s head writer on television, says, "I am completely thrilled, I am air-punching. In the wilderness years, when *Doctor Who* was off the air, Big Finish did so much to keep the legend alive in the hearts and minds of the fans. Now, in this time of *Who* abundance, it is beyond exciting to see their excellent work recognised. Hopefully this award will bring the Big Finish audios to the attention of an even wider public. Recently, on TV, we saw how Paul McGann's Doctor died – now it's time to find out how he *lived*..."

*Dark Eyes* is available now from *www.bigfinish.com* while its much-anticipated sequel, *Dark Eyes 2* is out this month (see page 78).

## Verity's Biography

A biography of *Doctor Who*'s first producer, Verity Lambert, is on the way. *Drama and Delight: The Life and Legacy of Verity Lambert*, written by Richard Marson, examines Verity's time as producer of *Doctor Who* from 1963-65, and her legacy of five decades working on some of the most celebrated TV dramas of all time. *Drama and Delight* will be available from Miwk Publishing in January 2015, price to be confirmed. See *www.miwk.com* for details.

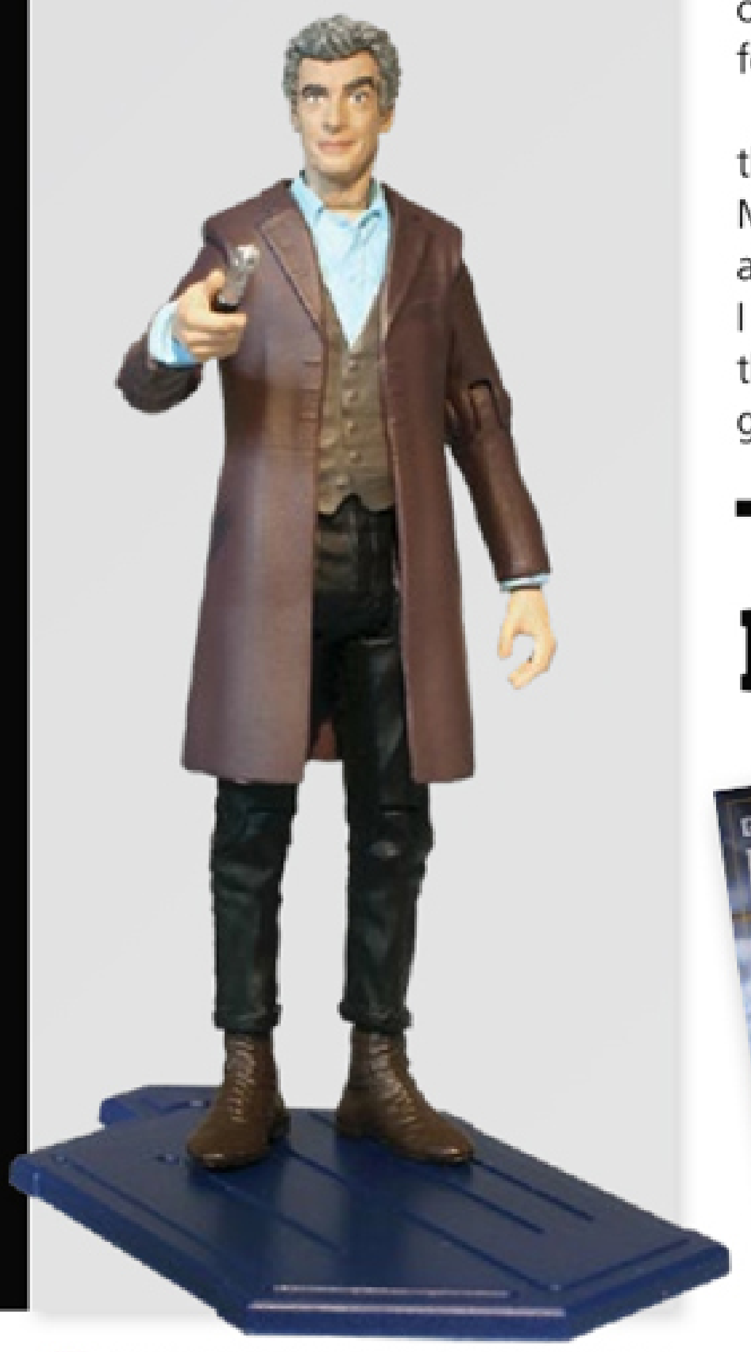


## Science Down Under

A live stage event, *The Science of Doctor Who*, exploring the scientific mysteries behind the series, is to tour Australia from April to June. Visit *riaus.org.au/DoctorWho* for details.

## New Action Figures

Character has announced details of its latest collection of *Doctor Who* action figures, which includes Peter Capaldi's Doctor as seen in *The Time of the Doctor*. The new series of 3.75-inch figures also includes Clara, a Zygon, a Weeping Angel, an Assault Dalek and the Eleventh Doctor. They will be available from March, with more figures following in September.



# Doctor Who wins two National Television Awards!

Jenna Coleman shows off *Doctor Who*'s sixth NTA for Most Popular Drama!
© REX

**D*octor Who* continued to ride high in the wake of its 50th anniversary year, with two wins at the 2014 National Television Awards, held at London's O2 Arena on 23 January.**

Matt Smith rounded out his time as the Eleventh Doctor in style by taking the Most Popular Drama Performance award, while the show itself beat off stiff competition from *Broadchurch*, *Call the Midwife* and *Downton Abbey* to win Most Popular Drama Series. *Doctor Who* has been successful at previous National Television Awards – which are solely voted for by viewers – with the show a regular winner since its return in 2005.

Matt Smith – who edged out fellow nominees Martin Clunes (*Doc Martin*), Miranda Hart (*Call the Midwife*) and Dame Maggie Smith (*Downton Abbey*) – was unable to attend the ceremony, but he recorded a video message of thanks. "Thank you for this marvellous award," he told the audience from backstage at the theatre where he was starring in *American Psycho*. "Thank you to everyone who voted. You made my time on *Who* the best and the most brilliant and most audacious part of my career to date. Thank you, I am forever grateful."

Jenna Coleman took the stage to accept the award for *Doctor Who*'s win in the Most Popular Drama category, telling the audience,"50 years and still going strong... I think this award absolutely belongs to the team, the cast and crew who are grafting away in Cardiff as we speak, the genius and mastermind that is Moff, and of course Matt Smith. Thanks to everyone who voted."

Steven Moffat and Jenna Coleman collect Matt Smith's award.
© PRESS ASSOCIATION

The award is Matt's second win in the Most Popular Drama Performance category, having first received it in 2012. He continues the tradition set by his predecessors, Christopher Eccleston and David Tennant, who both previously took the award for playing the Doctor. *Doctor Who* itself has now won the Most Popular Drama award a total of six times from nine nominations since 2005.

## DOCTOR WHO AT THE NTAs

**2005** The 11th National Television Awards
Most Popular Drama – *Doctor Who*: **WINNER**
Most Popular Actor – Christopher Eccleston: **WINNER**
Most Popular Actress – Billie Piper: **WINNER**

**2006** The 12th National Television Awards
Most Popular Drama – *Doctor Who*: **WINNER**
Most Popular Actor – David Tennant: **WINNER**
Most Popular Actress – Billie Piper: **WINNER**

**2007** The 13th National Television Awards
Most Popular Drama – *Doctor Who*: **WINNER**
Most Popular Actor – David Tennant: **WINNER**
Most Popular Actress – Freema Agyeman: **RUNNER-UP**

**2008** The 14th National Television Awards
Most Popular Drama – *Doctor Who*: **WINNER**
Drama Performance – David Tennant: **WINNER**
– Catherine Tate: **RUNNER-UP**

**2010** The 15th National Television Awards*
Most Popular Drama – *Doctor Who*: **WINNER**
Drama Performance – David Tennant: **WINNER**

**2011** The 16th National Television Awards
Most Popular Drama – *Doctor Who*: **RUNNER-UP**
Drama Performance – Matt Smith: **RUNNER-UP**

**2012** The 17th National Television Awards
Most Popular Drama – *Doctor Who*: **RUNNER-UP**
Drama Performance (Male) – Matt Smith: **WINNER**
Drama Performance (Female) – Karen Gillan: **WINNER**

**2013** The 18th National Television Awards
Most Popular Drama – *Doctor Who*: **RUNNER-UP**
Drama Performance (Male) – Matt Smith: **RUNNER-UP**
Drama Performance (Female) – Karen Gillan: **RUNNER-UP**

**2014** The 19th National Television Awards
Most Popular Drama – *Doctor Who*: **WINNER**
Drama Performance – Matt Smith: **WINNER**

** From 2010, the National Television Awards moved forward three months from October to January, meaning that there was no ceremony in 2009. The 2010-2014 ceremonies have therefore been awards given for the previous calendar year.*

# DWM Special digital editions!

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VOLUME ONE
SPECIAL EDITION
DOCTOR WHO
THE MISSING EPISODES
THE SECOND DOCTOR
VOLUME TWO

**Three Special Editions of DWM which tell the story of the missing episodes of *Doctor Who* are now available on the iPad and iPhone.**

*The Missing Episodes: The First Doctor* and *The Missing Episodes: The Second Doctor Volume One* cost £3.99 each, while *The Missing Episodes: The Second Doctor Volume Two* costs £5.49. The digital mags are available from Apple's online Newsstand, where regular issues of **DWM** can also be purchased.

# Tales of Trenzalore

BBC
DOCTOR WHO
THE ELEVENTH DOCTOR'S LAST STAND
TALES OF TRENZALORE

**A new ebook collection is to be released by BBC Digital. The four stories told in *Tales of Trenzalore* all feature the Eleventh Doctor in conflict with a different old enemy from his past. Each tale is set during his long residence on the planet Trenzalore, as seen in *The Time of the Doctor*, where he had committed to defending the population of the town of Christmas from the alien menaces that had laid siege to the planet.**

*Doctor Who* book range editor Justin Richards was tasked with finding the authors for the collection, and has written one of the stories himself.

"Given the tight schedule it made sense for me to write one of the *Tales of Trenzalore* – in terms of editing and logistics it's one less for me to worry about. Or at least, if there *is* a problem with that one I can't blame anyone but myself!" Justin tells **DWM**. "It ended up being the first in the set, but that's only because it turned out to be the earliest chronologically when the other writers came back with their ideas. My story, featuring the Ice Warriors – *Let It Snow* – is perhaps the most conventional *Doctor Who* story of the set, though it does play a few games with the narrative."

George Mann has contributed *An Apple a Day* to the volume, and knew exactly which old foe he wanted to use: "I knew immediately that I wanted to write about the Krynoid," says George. "*The Seeds of Doom* [which introduced the Krynoid in 1976] has always been a firm favourite of mine, and I could immediately see a story in bringing them back, having their seed pods pass unmolested through the technology barrier that surrounds Christmas. But how could they germinate in the snow? We know from the original story that they don't operate well in the cold. That was something I had great fun working out, and it allowed me to flesh out a little bit of the culture and society of the town, and particularly, to explore how the Doctor had integrated into that society. That's a large part of the story for me: the Doctor's relationship with the townspeople, seen through the eyes of his fleeting companion, the 10-year-old boy, Theol. And, of course, the germinating Krynoid attempting to ravage Trenzalore of all animal life..."

*Strangers in the Outland* is written by Paul Finch who chose to pit the plastic Autons against the Doctor. "The terror of that moment, when they first broke out of those shop windows back in 1970 [*Spearhead from Space*], still lives with me," enthuses Paul. "The low-tech nature of Trenzalore was also appealing. The Doctor would have no access to major weapons or equipment, so how on Earth would he bring these guys down? They're indestructible at the best of times!"

The concluding story in the collection is *The Dreaming* by Mark Morris. "I decided to use the Mara," he reveals. The snake-like parasite had previously appeared in the Fifth Doctor adventures *Kinda* (1982) and *Snakedance* (1983). "We were told that the Papal Mainframe would be able to detect alien technology, and so our enemies had to invade Christmas through non-technological means; therefore the Mara, who invade and attack not through physical force but mental subjugation, seemed perfect in that respect."

Editorial director of BBC Books, Albert DePetrillo is particularly proud to be publishing *Tales of Trenzalore*: "I love publishing stories that respond directly to big developments in the show," he tells **DWM**, "and *The Time of the Doctor* gave us a gift by introducing a huge new area of the Doctor's life – 900 extra years, in fact – that could be explored in print. The team in Cardiff was very keen on the *Tales of Trenzalore* idea, as were Justin, Paul, George and Mark when we approached them to contribute. I think it's a brilliant way to say farewell to the Matt Smith era on our list, and I hope fans enjoy these stories as much as we do."

*Tales of Trenzalore* is available online from 27 February, priced £2.99.

# The Worlds of Doctor Who!

**To mark the 15th anniversary of Big Finish Productions' release of its first *Doctor Who* audio drama, the company is planning a landmark box set release, *The Worlds of Doctor Who*, which is due to be released in October.**

"We wanted to do something lavish," says executive producer Nicholas Briggs. "*The Worlds of Doctor Who* will be published in similar packaging to the Special Edition of our 50th anniversary story *The Light at the End*. That means not only a fantastic story full of familiar friends, but also a book of behind the scenes information and photography."

The five-disc release will encompass many of Big Finish's *Doctor Who* ranges, while telling an interlinking story. It begins with *Mind Games*, in which Henry Gordon Jago (Christopher Benjamin) and Professor Litefoot (Trevor Baxter) investigate a sinister stage magician who is working at Jago's theatre in Victorian London.

The cast of *The Screaming Skull*: (left to right) Daphne Ashbrook, Yee Jee Tso, Richard Franklin and Jamie Glover.

That magician, Mr Rees, will make his presence felt throughout these adventures, and he is played by none other than Jamie Glover, who portrayed William Russell in *An Adventure in Space and Time*.

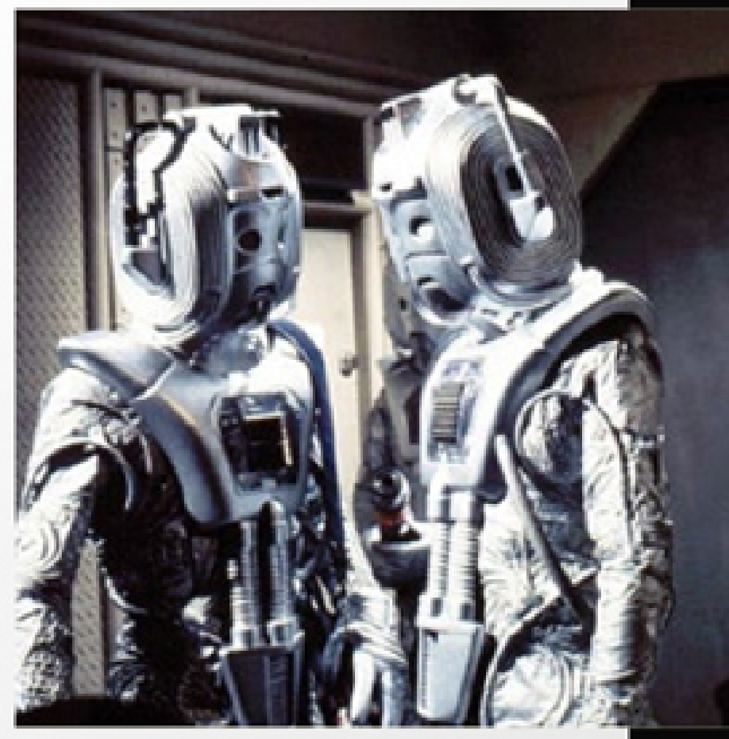
The story shifts to the early 1960s in *The Reesinger Process*, where the Counter-Measures team is called in when a number of high-profile public figures die in strange circumstances.

A few decades later, the UNIT Vault is in lockdown in *The Screaming Skull*, and Mike Yates (Richard Franklin) brings operatives Ruth Matheson (Daphne Ashbrook) and Charlie Sato (Yee Jee Tso) out of isolation in order to break inside.

The story concludes in *Second Sight*, in which the Sixth Doctor (Colin Baker, Romana (Lalla Ward) and Leela (Louise Jameson) engage in the final battle with Mr Rees.

The scriptwriters are Justin Richards, Jonathan Morris and Nick Wallace, and the directors are Ken Bentley and Lisa Bowerman. Visit *www.bigfinish.com* for more details and to pre-order.

## Cyber Convention



Fantom Films celebrates all things silver for its latest event, *Cybermen*, which will be held on 9 February. This one-day convention promises a number of special guests, with Cyber actors from all eras of *Doctor Who* including David Banks, Mark Hardy, Reg Whitehead and Kevin Hudson. Also planning to attend are Frazer Hines (Jamie McCrimmon) and *Silver Nemesis* writer Kevin Clarke. *Cybermen* will be held on Sunday 9 February at the George IV public house in Chiswick, London. Visit *www.fantomfilms.co.uk/events* for more information.

## Douglas Adams Remembered

The life and times of *Doctor Who* script writer and editor, Douglas Adams, will be celebrated at Highgate Cemetery, where the *Hitchhiker's Guide to the Galaxy* author is buried. This special event takes place on 11 March, which would have been the writer's 62nd birthday. Lalla Ward, who played Romana, and her husband, evolutionary biologist Richard Dawkins, will be sharing their memories of Douglas, who introduced them to each other in 1992. Tickets cost £7.00 and can be purchased at *www.highgatecemetery.org*

## Worlds Out of Time

The online *Doctor Who* game, *Worlds in Time*, is to close on 28 February. The game was launched in March 2012. An email has been sent out to all registered players announcing the game's closure and offering a 10% discount code for the BBC Shop as a thank you.

# Ten Doctor Who film prints found in Taiwan...

**Ten *Doctor Who* film prints from the 1960s and early 1970s have been discovered in Taiwan.**

Unfortunately none of the ten episodes are among the 97 currently missing from the BBC's archives, but it nevertheless gives hope that missing material could still be out there somewhere, waiting to be found. *Doctor Who* fan and 'missing episode hunter' Ian Levine was central to the recent find.

"Imagine my joy at the tip-off I got last year, from a lovely guy in Canada called Andy Lehrer, that a radio station controller in Taiwan, Keith Perron, had eight *Doctor Who* prints," Ian tells **DWM**. "It took months of negotiation, but we eventually found not eight, but ten in total – in two batches of five.

"Sadly, and against the odds, all ten are episodes which already exist at the BBC, but the fascinating thing is that they come from a source which we have never checked before, or even knew about. These prints were originally sent to Vietnam in the 1970s, for the troops to watch, as part of the American Forces Network, formerly called the American Forces Radio and Film Network."

Keith Perron takes up the story: "As someone who collects old radio programmes, a few years ago I came across at a local flea market someone who was selling some Armed Forces Taiwan Network tapes from the 1960s and 70s. Armed Forces Taiwan Network was part of the Armed Forces Network, but for US troops based in Taiwan (Republic of China) until 1976, after the US moved its diplomatic status to China (People's Republic of China). The seller also told me that there were some old 16mm TV films. After shows had been broadcast in Vietnam, they were then sent to Taiwan to air on the AFNTV. The ten *Doctor Who* episodes were just among some other films. It was common for these programmes to be censored – and some of these *Doctor Who* films are – but they are very sloppily edited, with scissors and scotch tape. The films were never meant to have been saved, so their condition is horrible. I also have a few films of *Bonanza* that I got six years ago that were stored above a bathroom."

Was Keith aware that many *Doctor Who* episodes are missing from the BBC's archives?

"I knew there were some that were missing, but never really gave it any thought," Keith tells **DWM**. "Mostly because the original BBC cans for these films were replaced by AFNTV with their own. The leader was also changed with AFNTV's leader, with notes to say whether the film was censored or not."

"The ten episodes are all black-and-white 16mm film prints," confirms Ian. "They're all a bit mouldy, with censor edits, and not in a great condition. They are *The Keys of Marinus* (Episode 6); *The Enemy of the World* Episode 6; *The Dominators* Episodes 2 and 3; *The Krotons* Episode 3; *The Seeds of Death* Episode Two; *The War Games* Episodes One and Two; and *The Ambassadors of Death* Episodes 1 and 3."

The discovery begs the question, could there by any missing episodes to be found from the same source?

"This guy would not have any more," says Keith, "but it would not surprise me if somewhere in Taiwan there could be one or two more. Also, perhaps there could be films in Cambodia, Vietnam, Sri Lanka, Malaysia or other countries in the region. The problem is *finding* them!"

"The fact that I helped to unearth ten prints shows amazing hope for the future," says Ian. "We are now chasing every possible lead along these lines, and I have to believe we're in with a chance of tracking down some more."

Even after the amazing discovery of *The Enemy of the World* and *The Web of Fear* last year (see **DWM** 466), there are still 97 episodes of *Doctor Who* not known to exist, and not held by the BBC. But the search continues...

*The Keys of Marinus* Episode 6.

*The Enemy of the World* Episode 6.

*The Dominators* Episode 2.

*The Dominators* Episode 3.

*The Krotons* Episode 3.

*The Seeds of Death* Episode Two.

*The War Games* Episode One.

*The War Games* Episode Two.

*The Ambassasors of Death* Episode 1.

*The Ambassasors of Death* Episode 3.

# Man with a Mission!

Ian Levine tells **DWM** how he's devoted his life to the pursuit of missing *Doctor Who*...

Ever since *Doctor Who* started, I always dreamed of watching them all over again from the beginning. I always believed that one day the BBC would show them all again from the start, and I would get to experience my favourite treasures all over again.

I used to tape the soundtracks off the air through the 1960s, and I transcribed them into very detailed hand written notes. By 1966 there were 60 pages each episode, all word perfect! In January 1976 I saw a video recorder for the first time. My friend Dave taped *The Brain of Morbius* Part One, to watch it again, and I ended up watching it three times in a row. He wiped them over each week, reusing the tape, which I regretted bitterly – but they were expensive: £21 for a one-hour tape.

By June 1976 I bought my own Phillips 1501 recorder, and the first episode which I taped was *The Masque of Mandragora* Part One. But I wanted more – much more – and from 1976, I tried to get permission to buy old episodes from the BBC, which, believe me, was *not* easy. Tony Cash, the producer of the *Whose Doctor Who* documentary, revealed that loads of old episodes had been junked. Up till that point, none of us knew. I refused to believe it. Not my beloved *Doctor Who*.

It was 1978 before I finally got permission to buy my own copies – at £500 per episode – and that was when I found out that there were 153 missing. Oh my God – *153!!!*

Searches of the BFI, and odd episodes left on the floor of Ealing's loading bay, got that figure down a bit, and then finally came the magic special day that I was allowed into the vault at BBC Enterprises in Villiers House in Ealing, where the very first thing that I saw was that very first ever Dalek story, all seven episodes, taped up in white gaffer tape, rubber stamped as junked, and about to be thrown into the skip. I ripped the tape off, and headed off down the corridor to see Pamela Nash, whose job it was to destroy them. She was not amused.

"They're old black-and-white prints – nobody wants them."

"But *I* want them!"

"Don't try to tell me how to do my job."

My helpful BBC rep, John Bridger, rushed us round to the Brentford Film Library, where Sue Malden had only been in her new job of 'archive selector' for a month, and she had no idea whatsoever of these precious treasures being so ruthlessly destroyed.

The lad in charge of the vault room, Perry, told us Pamela Nash was on a purge to create space, and to make sure that BBC copyright never fell into the 'wrong hands'. She was about to destroy all remaining black-and-white episodes – *The Aztecs*, *The Sensorites*, *The Romans*, *The Web Planet*... Thankfully Sue immediately stopped this and had a letter issued to stop further junkings. But can you *imagine* if we'd been just three months later? I still get chills thinking about it.

From then on, I was a man with a mission. The first missing *Doctor Who* print that I found was thanks to my friend David Gee in Australia, who had a missing episode from *The War Machines*, the only one from this story known to exist at the time.

By the early 1980s, I started officially telexing foreign TV stations. I'd already found one episode from *The Reign of Terror* from Bruce Campbell, and then four of them in Cyprus, which I officially organised to be returned to the BBC at once. I also knew several BBC film editors, and found *The Abominable Snowmen* Episode 2, *Invasion of the Dinosaurs* Part One, and several superior prints of other existing episodes.

Then I had a private tip off about Nigeria, and rescued 14 episodes, of which six were totally missing at the time. Added to the seven Dalek episodes, that meant I had personally saved or rescued 20 episodes that would otherwise not have existed at all, as well as many colour Jon Pertwee episodes that the BBC had wiped – some on two-inch tapes, some off domestic recordings that the BBC were able to merge with their own black-and-white only versions. I think I rescued 51 colour Pertwees that only existed at the BBC in black-and-white.

And now I've found these ten episodes, which even though they already exist at the BBC, gives us hope. So let's all hope that 2014 yields lots more of our beloved treasures.

It has been my lifelong dream.

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# BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

## Cardinal Sins & Virtues

■ **Peter Capaldi** continues to star as Cardinal Richelieu in *The Musketeers*, which runs on BBC One until 23 March. The series includes music from **Murray Gold** and direction from **Toby Haynes**, **Saul Metzstein** and **Farren Blackburn**. Students are petitioning for Peter to be made Glasgow University's new rector. Peter joined celebrities whose childhood photos were shared across London, Manchester and Glasgow high streets in January supporting the charity Barnardo's.

K9 in *Stargazing Live: Back to Earth*.

## Vow Wows

■ **Steven Moffat** and **Mark Gatiss** have indicated that they have already plotted *Sherlock*'s next two series. Series Three of the BBC One drama wowed critics and viewers alike, and Moffat's finale, *His Last Vow*, included his son Louis in a flashback sequence as young Sherlock. **Peter Capaldi** attended the 5 January Cardiff preview of the second episode of *Sherlock*'s third series, *The Sign of Three*.

## Tennant's Appeal

■ In January, **David Tennant** (who is currently shooting the *Broadchurch* remake *Gracepoint* for Fox until May) and **Catherine Tate** (whose *Nan* special aired on 4 January) supported the *Swab for Margot* stem cell donor leukaemia appeal. **Bernard Cribbins**, whose second *Old Jack's Boat* series is on CBeebies, plays Dougie Wingate opposite **Jacqueline King** and **June Whitfield** in the ITV **Jo Wright** executive produced *Midsomer Murders: The Flying Club* due on 5 February.

## Amy Acker & Blacker

■ At the Marines' Memorial Theatre on 25 January for San Francisco's Comedy Festival, **Karen Gillan** took part in two performances of Acker & Blacker's *The Thrilling Adventure and Supernatural Suspense Hour*, a staged comedy production styled like an old-time radio show.

## K9 Sees Stars

■ K9, voiced by **John Leeson**, appeared in BBC Two's *Stargazing Live: Back to Earth* (7-9 January), the companion show to *Stargazing Live* presented by **Professor Brian Cox**.

## It's an Honour

■ The 30 December New Year's Honours list included a CBE for **Nicholas Parsons**, OBEs for **Lynda Bellingham** and **Katherine Jenkins** and an MBE for **Ruth Jones** (*Torchwood: Adrift*). *The Stage 100* published on 3 January, listing the 100 most influential people working in theatre and the performing arts, featured **Matt Smith** and **Sheridan Smith** among the performers with **Chris Chibnall** and **Piers Wenger** within the broadcasting roll call. *The Christmas Invasion*'s **Daniel Evans** was placed eleventh for his Sheffield Theatre contribution. *Radio Times*' Top 13 Faces of 2013 included Matt, **Jenna Coleman**, **David Tennant**, **Olivia Colman** and **Jessica Raine**.

## Master Intruder

■ **John Simm** heads the cast of the BBC America Pacific Northwest contemporary paranormal drama *Intruders*. Simm, who plays LA cop-turned-writer Jack Whelan, says "After reading Glen Morgan's brilliant script, I knew I couldn't pass up the chance to play this complex character. It is also a great opportunity to reunite with [executive producers] **Jane Tranter** and **Julie Gardner**."

Old Jack (Bernard Cribbins) and friends take Salty the dog for a walk in *Old Jack's Boat*.

Cardinal Richelieu (Peter Capaldi) is presumably up to no good in *The Musketeers*.

## JB Superstar

■ **John Barrowman** presents *Superstar Dogs* for Channel 4 daytime weekly broadcast from 17 February to 3 March. **Jemma Redgrave**, who plays Lady Driver opposite **Jamie Glover**'s Headingley in *Donkey's Years* at Kingston's Rose Theatre from 6-22 February, is Jennifer Bing in BBC One's *Gently with Honour*, the third *Inspector George Gently* film of Series Seven. **Peter Davison** played Arnold Finch opposite **Michelle Ryan** in BBC One's *Death in Paradise* on 21 January with **Adrian Scarborough** and **Don Warrington** guesting the following week. Series Three also includes *Aliens of London*'s **Rupert Vansittart**, *The Fires of Pompeii*'s **Phil Davis** and *Torchwood: Sleeper*'s **Nikki Amuka-Bird**.

## Sarah Jane Round-up

■ **Daniel Anthony**, who plays Jamie Collier in *Casualty*, exits the show in February. **Joseph Millson**, who plays a barrister in *Law & Order UK*'s next series (which also features **Peter Davison**), will shoot an episode of **Billie Piper**'s *Penny Dreadful* and several instalments of the new *24* series in London. CBBC comedy drama *Hank Zipzer*, based on Henry Winkler's youthful dyslexia experiences, arrived on 28 January, featuring **Juliet Cowan** as Rosa.

Roger Lloyd-Pack as John Lumic.

## Awards

■ Heinz Tomato Soup's *Cold*, voiced by **David Tennant**, won November's *Radio Advertising Bureau's Aerial Award*. **Neil Gaiman**'s *The Ocean at the End of the Lane* was Book of the Year at the *2013 Specsavers National Book Awards*. In December **John Hurt** was joint first in the Beard Liberation Front's *Beard of the Year Awards*.

## Quickies

■ **Shaun Dingwall** played twins Jasper and Eddie in Radio 4's *Demon Brother* (22/29 January). **Murray Gold**'s *When My Brother Fell into the River...* received its world première at the Barbican Hall (18 January). **David Troughton** débuted as Tony Archer in Radio 4's *The Archers* (7 January). *Pointless Celebrities* recently featured **Peter Purves**, *The Horns of Nimon*'s **Janet Ellis**, *An Adventure in Space and Time*'s **David Bradley**, *Remembrance of the Daleks*' **Simon Williams**, *Nightmare in Silver*'s **Warwick Davis** and *Totally Doctor Who*'s **Barney Harwood**. David Bradley specialised in the comedian Max Wall when he recently appeared on *Celebrity Mastermind*.

## Obituary

■ **Roger Lloyd Pack**, most famous for his role as Trigger in sitcom *Only Fools and Horses*, and who also played John Lumic in *Rise of the Cybermen*/*The Age of Steel*, died on 15 January aged 69. **Jerome Willis**, who played Stevens in *The Green Death*, died on 11 January. Costume designer **Ken Trew**, who worked on several *Doctor Who* stories between 1965 and 1989, and whose most notable creations included the Seventh Doctor's outfit, died on 11 January, aged 77. **Billy McColl**, who played Humker in *The Trial of a Time Lord* (Parts Two to Four) died on 1 January aged 62. **DWM**

# PUBLIC IMAGE

## What topped the Christmas TV ratings? Plus a look back at 2013's biggest hits...

COMPILED BY **TOM SPILSBURY**

A huge audience watched as Amy Pond bid goodnight to her Raggedy Man.

# 11 million watch Matt regenerate!

**Half past seven on a Wednesday night. BBC One's *Doctor Who* goes head-to-head with ITV's *Coronation Street*. The last time this had happened was Wednesday 6 December 1989, and *Corrie* had roughly four times the Doctor's audience. But times have changed...**

On Christmas Day 2013, the two old rivals did battle once more – and this time the Doctor came out on top in the tussle for the viewers. *The Time of the Doctor* had a consolidated BARB audience rating of **11.14 million** against *Coronation Street*'s 9.40 million (plus another 0.43 million on ITV+1).

The result meant that *Doctor Who* was one of only three programmes to attract more than 10 million viewers during Christmas week (see chart, top right), with the usual heavy-hitters like *EastEnders*, *Call the Midwife* and *Downton Abbey* all noticeably down on their regular numbers. In fact, with the honourable exception of BBC One's *Antiques Roadshow*, *Doctor Who* was the only show in the festive chart to increase its audience from the previous Christmas (see **DWM** 457 for 2012's chart) – with the show being boosted, one might speculate, by the significance of a regeneration episode, a more favourable timeslot later in the evening, and some general uplift thanks to the success of the 50th anniversary.

The rating for *The Time of the Doctor* is notable for being one of the highest figures for *Doctor Who* since the show returned, back in 2005. The first episode of the twenty-first century, *Rose*, had an astonishing 10.81 million viewers – and *The Time of the Doctor* becomes one of only seven episodes since then that has managed to better that number. In doing so, Matt Smith's finale has become one of his three highest rated episodes, behind only the 50th Anniversary Special *The Day of the Doctor*, and 2010's *A Christmas Carol*. Like David Tennant before him, Matt managed to depart in front of a larger audience than the one to which he made his début, as *The Time of the Doctor*'s rating managed to eclipse even the 10.08 million who tuned in for his first episode, *The Eleventh Hour*.

There's another interesting oddity about *The Time of the Doctor*'s huge rating, and that's in terms of the number of people who watched it *after* transmission. Barely a month after *The Day of the Doctor* became ►

> '*Doctor Who* was one of only three programmes at Christmas to attract more than 10 million viewers.'

## TOP 30 UK PROGRAMMES

Week covering 23-29 December 2013

| Pos | TV Series (Channel, day) | Consolidated rating (millions) |
|---|---|---|
| 1 | **Still Open All Hours** (BBC One, Thu) | 12.23m |
| 2 | **Mrs Brown's Boys** (BBC One, Wed) | 11.52m |
| 3 | **Doctor Who: The Time of the Doctor** (BBC One, Wed) | 11.14m |
| 4 | **Coronation Street** (ITV, Wed) | 9.40m |
| 5 | **EastEnders** (BBC One, Wed) | 9.36m |
| 6 | **Coronation Street** (ITV, Mon) | 9.24m |
| 7 | **EastEnders** (BBC One, Fri) | 9.19m |
| 8 | **Coronation Street** (ITV, Fri) | 9.16m |
| 9 | **Call the Midwife** (BBC One, Wed) | 9.16m |
| 10 | **Downton Abbey** (ITV, Wed) | 8.95m |
| 11 | **Coronation Street** (ITV, Fri) | 8.92m |
| 12 | **Strictly Come Dancing** (BBC One, Wed) | 8.84m |
| 13 | **Coronation Street** (ITV, Mon) | 8.78m |
| 14 | **EastEnders** (BBC One, Tue) | 8.52m |
| 15 | **EastEnders** (BBC One, Thu) | 8.37m |
| 16 | **EastEnders** (BBC One, Mon) | 7.95m |
| 17 | **Death Comes to Pemberley** (BBC One, Thu) | 7.81m |
| 18 | **Last Tango in Halifax** (BBC One, Tue) | 7.39m |
| 19 | **Emmerdale** (ITV, Fri) | 7.38m |
| 20 | **Gangsta Granny** (BBC One, Thu) | 7.36m |
| 21 | **Toy Story 3** (BBC One, Wed) | 7.33m |
| 22 | **Emmerdale** (ITV, Mon) | 6.99m |
| 23 | **Emmerdale** (ITV, Tue) | 6.84m |
| 24 | **Emmerdale** (ITV, Wed) | 6.77m |
| 25 | **Antiques Roadshow** (BBC One, Sun) | 6.31m |
| 26 | **Emmerdale** (ITV, Thu) | 6.05m |
| 27 | **Six O'Clock News** (BBC One, Mon) | 6.05m |
| 28 | **Death Comes to Pemberley** (BBC One, Sat) | 6.05m |
| 29 | **Death Comes to Pemberley** (BBC One, Fri) | 6.00m |
| 30 | **Pirates of the Caribbean: On Stranger Tides** (BBC One, Sun) | 5.93m |

All ratings quoted in this chart are consolidated figures, taking in 'live' viewers and recordings watched within seven days of original transmission (including HD viewers, where programme was simulcast). However, the figures do not include online catch-up services (*eg* iPlayer watched on a PC or mobile), or repeats (such as those on BBC Three, ITV2 or +1 channels). All figures: BARB *www.barb.co.uk*

## TOP 20 SHOWS OF 2013

| Pos | TV Series (Channel, date) | Consolidated rating (millions) |
|---|---|---|
| 1 | **New Year's Eve Fireworks** (BBC One, 31 Dec) | 13.52m |
| 2 | **I'm a Celebrity... Get Me Out of Here!** (ITV, 17 Nov) | 13.05m |
| 3 | **Doctor Who** (BBC One, 23 Nov) | 12.80m |
| 4 | **Strictly Come Dancing** (BBC One, 21 Dec) | 12.79m |
| 5 | **Wimbledon 2013: Murray vs Djokovic** (BBC One, 7 Jul) | 12.28m |
| 6 | **Still Open All Hours** (BBC One, 26 Dec) | 12.23m |
| 7 | **Britain's Got Talent** (ITV, 8 Jun) | 12.23m |
| 8 | **Downton Abbey** (ITV, 10 Nov) | 11.70m |
| 9 | **Mrs Brown's Boys** (BBC One, 25 Dec) | 11.52m |
| 10 | **Coronation Street** (ITV, 21 January) | 11.03m |
| 11 | **Call the Midwife** (BBC One, 3 Feb) | 10.85m |
| 12 | **The X Factor** (ITV, 22 Sep) | 10.62m |
| 13 | **Miranda** (BBC One, 1 Jan) | 10.47m |
| 14 | **Comic Relief: Funny For Money** (BBC One, 15 Mar) | 10.28m |
| 15 | **EastEnders** (BBC One, 1 Jan) | 10.03m |
| 16 | **Children in Need** (BBC One, 15 Nov) | 9.99m |
| 17 | **Broadchurch** (ITV, 22 Apr) | 9.89m |
| 18 | **The Voice UK** (BBC One, 20 Apr) | 9.50m |
| 19 | **The Great British Bake Off** (BBC Two, 22 Oct) | 9.45m |
| 20 | **UEFA Champions League: Man U vs Real** (ITV, 5 Mar) | 9.32m |

Only the highest rating for any particular programme is given for this chart, for the period between 1 January and 31 December 2013 inclusive. All ratings quoted are consolidated figures, taking in 'live' viewers and recordings watched within seven days of original transmission (including HD viewers, where programme was simulcast). However, the figures do not include online catch-up services (*eg* iPlayer watched on a PC or mobile), or repeats (such as those on BBC Three, ITV2 or +1 channels). All figures: BARB *www.barb.co.uk*

*Sherlock*'s *The Empty Hearse* managed to beat *The Time of the Doctor*'s record timeshift.

> 'How long will it be before the *majority* of viewers are not watching their favourite shows live at all?'

## DOCTOR WHO: 2013 RATINGS CHECKLIST

| Episode | Transmitted | BBC One rating (chart) | Share | BBC Three rpt | iPlayer* | 'Live+7'** |
|---|---|---|---|---|---|---|
| **The Bells of Saint John** | 30 Mar 2013, 18:15 | **8.44m** (8th) | 35.8% | **0.52m** (5 Apr) | 2.64m | 9.78m |
| **The Rings of Akhaten** | 6 Apr 2013, 18:15 | **7.45m** (14th) | 34.8% | **0.43m** (12 Apr) | 2.31m | 8.65m |
| **Cold War** | 13 Apr 2013, 18:00 | **7.37m** (13th) | 31.4% | **0.31m** (19 Apr) | 1.95m | 8.28m |
| **Hide** | 20 Apr 2013, 18:45 | **6.61m** (18th) | 29.2% | **0.42m** (26 Apr) | 1.92m | 7.64m |
| **Journey to the Centre of the TARDIS** | 27 Apr 2013, 18:30 | **6.50m** (19th) | 30.2% | **0.41m** (3 May) | 1.89m | 7.47m |
| **The Crimson Horror** | 4 May 2013, 18:30 | **6.47m** (16th) | 31.5% | **0.50m** (10 May) | 1.83m | 7.59m |
| **Nightmare in Silver** | 11 May 2013, 19:00 | **6.64m** (19th) | 27.1% | **0.42m** (17 May) | 1.89m | 7.78m |
| **The Name of the Doctor** | 18 May 2013, 19:00 | **7.45m** (8th) | 31.7% | **0.49m** (24 May) | 2.06m | 8.64m |
| **The Day of the Doctor** | 23 Nov 2013, 19:50 | **12.80m** (1st) | 40.9% | **0.68m** (24 Nov) | 3.20m | 14.95m |
| **The Time of the Doctor** | 25 Dec 2013, 19:30 | **11.14m** (3rd) | 35.3% | **0.41m** (26 Dec) | 1.95m | 12.53m |

Figures: BARB, except for iPlayer* requests, which are for number of streams started during 2013; and 'Live+7' ratings**, which are BBC estimates of the total who watched each episode within seven days of first transmission, whether live, a recording, a repeat, or via iPlayer. However, these figures are not verified by BARB.

## 2013'S TOP RATED TELEVISION SERIES

### Ranked by average audience per episode

| | Position (last) | TV Series (Channel) | Average | Highest rating (Date) | Lowest rating (Date) |
|---|---|---|---|---|---|
| | **1** (1) | **Downton Abbey** (ITV) | **11.03m** | 11.70m (10 Nov) | 8.95m (25 Dec) |
| | **2** (2) | **Strictly Come Dancing** (BBC One) | **10.60m** | 12.79m (21 Dec) | 8.84m (25 Dec) |
| ▲ | **3** (6) | **I'm a Celebrity… Get Me Out of Here!** (ITV) | **10.50m** | 13.05m (17 Nov) | 7.51m (11 Dec) |
| | **4** (3) | **Call the Midwife** (BBC One) | **10.32m** | 10.85m (3 Feb) | 9.16m (25 Dec) |
| ▲ | **5** (13) | **Mrs Brown's Boys** (BBC One) | **9.92m** | 11.52m (25 Dec) | 9.18m (4 Feb) |
| | **6** (5) | **Britain's Got Talent** (ITV) | **9.86m** | 12.23m (8 Jun) | 7.89m (28 May) |
| | **7** (7) | **The X Factor** (ITV) | **9.43m** | 10.62m (22 Sep) | 8.23m (1 Dec) |
| ▲ | **8** (8) | **Coronation Street** (ITV) | **9.17m** | 11.03m (21 Jan) | 6.35m (5 Jul) |
| | **9** (–) | **Miranda** (BBC One) | **9.07m** | 10.47m (1 Jan) | 8.44m (21 Jan) |
| | **10** (–) | **Broadchurch** (ITV) | **8.75m** | 9.89m (22 Apr) | 8.09m (11 Mar) |
| | **11** (–) | **Doc Martin** (ITV) | **8.67m** | 9.04m (2 Sep) | 8.14m (14 Oct) |
| | **12** (10) | **New Tricks** (BBC One) | **8.14m** | 8.89m (27 Aug) | 6.56m (10 Sep) |
| | **13** (11) | **Doctor Who** (BBC One) | **8.09m** | 12.80m (23 Nov) | 6.47m (4 May) |
| | **14** (12) | **EastEnders** (BBC One) | **7.72m** | 10.03m (1 Jan) | 5.42m (8 Oct) |
| | **15** (–) | **Death in Paradise** (BBC One) | **7.67m** | 8.20m (8 Jan) | 7.21m (5 Feb) |
| | **16** (–) | **Ant & Dec's Saturday Night Takeaway** (ITV) | **7.48m** | 8.07m (23 Mar) | 7.11m (23 Feb) |
| | **17** (9) | **The Voice UK** (BBC One) | **7.45m** | 9.50m (20 Apr) | 4.74m (7 Jun) |
| | **18** (–) | **Africa** (BBC One) | **7.45m** | 8.52m (2 Jan) | 6.52m (30 Jan) |
| ▲ | **19** (27) | **Lewis** (ITV1) | **7.44m** | 7.75m (7 Jan) | 7.05m (4 Feb) |
| | **20** (14) | **The Apprentice** (BBC One) | **7.34m** | 8.24m (10 Jul) | 6.64m (8 May) |
| | **21** (–) | **Foyle's War** (ITV) | **7.29m** | 8.20m (24 Mar) | 6.70m (31 Mar) |
| | **22** (–) | **Mr Selfridge** (ITV) | **7.29m** | 8.54m (6 Jan) | 6.67m (3 Mar) |
| ▲ | **23** (25) | **Silent Witness** (BBC One) | **7.24m** | 7.59m (10 Jan) | 6.60m (8 Feb) |
| ▲ | **24** (19) | **Emmerdale** (ITV) | **7.13m** | 8.89m (16 Oct) | 5.27m (4 Jun) |
| | **25** (15) | **Last Tango in Halifax** (BBC One) | **7.10m** | 7.60m (26 Nov) | 5.96m (3 Dec) |
| ▲ | **26** (45) | **The Great British Bake Off** (BBC Two) | **6.99m** | 9.45m (22 Oct) | 3.39m (17 Dec) |
| | **27** (20) | **Dancing on Ice** (ITV) | **6.70m** | 8.32m (6 Jan) | 5.43m (10 Feb) |
| | **28** (–) | **Death Comes to Pemberley** (BBC One) | **6.62m** | 7.81m (26 Dec) | 6.00m (27 Dec) |
| | **29** (–) | **Endeavour** (ITV) | **6.57m** | 7.01m (14 Apr) | 6.17m (5 May) |
| | **30** (–) | **The Village** (BBC One) | **6.49m** | 8.17m (31 Mar) | 5.48m (5 May) |
| | **31** (26) | **Scott & Bailey** (ITV) | **6.38m** | 7.29m (3 Apr) | 5.99m (1 May) |
| | **32** (–) | **Mayday** (BBC One) | **6.31m** | 7.68m (3 Mar) | 5.84m (4 Mar) |
| ▲ | **33** (31) | **The Syndicate** (BBC One) | **6.29m** | 6.71m (23 Apr) | 5.58m (22 Mar) |
| ▲ | **34** (33) | **Countryfile** (BBC One) | **6.12m** | 7.71m (17 Mar) | 3.10m (9 Jun) |
| ▲ | **35** (32) | **Vera** (ITV) | **6.04m** | 6.54m (20 May) | 5.59m (3 Jun) |
| ▲ | **36** (38) | **Midsomer Murders** (ITV) | **6.03m** | 6.59m (9 Jan) | 4.99m (24 Dec) |
| ▲ | **37** (35) | **Top Gear** (BBC Two) | **5.99m** | 7.48m (10 Mar) | 4.83m (14 Jul) |
| | **38** (–) | **Luther** (BBC One) | **5.98m** | 6.43m (2 Jul) | 5.57m (16 Jul) |
| | **39** (–) | **Atlantis** (BBC One) | **5.82m** | 7.36m (28 Sep) | 4.90m (28 Dec) |
| | **40** (–) | **The Escape Artist** (BBC One) | **5.72m** | 6.19m (29 Oct) | 5.32m (5 Nov) |

1

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3

4

5

10

28

39

Figures: BARB. Programmes are ranked by average viewing audiences in 2013, excluding repeats, but including HD, where applicable. In order to calculate an average, at least three editions of any given programme must have been broadcast in 2013. For this reason, one-off programmes (such as *The Eurovision Song Contest* and *Children in Need*), and sporting events are excluded.
▲ symbol indicates a rise in the programme's average audience figure from 2012 (see chart published in **DWM** 457).

◄ the most 'timeshifted' television programme to date (see last issue), that record was broken by *The Time of the Doctor*. The Christmas Day episode's 'live' rating was 6.19 million, meaning that a massive 4.95 million recorded the episode to watch later in the week (over two million of whom did so later on Christmas evening itself, giving the 'overnight' rating of 8.3 million that you may have seen reported online on Boxing Day).

If you've been reading this column over the last few years, you'll be well aware how the number of viewers watching at a time of their own choosing keeps increasing. This phenomenon is by no means restricted to *Doctor Who*, although the Doctor is one of the leaders in the field. The other top Christmas shows also saw huge jumps from their 'live' numbers: the top show of the week, BBC One's *Still Open All Hours*, increased from 8 million viewers watching live on Boxing Day to a total of 12.23 million after a week had passed. Meanwhile, Christmas Day's *Mrs Brown's Boys* leapt from a live 7.61 million to a consolidated audience of 11.52 million.

Back in 2011, *The Impossible Astronaut* became the first TV show to have a timeshift of over 4 million viewers. That record was subsequently broken three times – by *Doctor Who* on each occasion – and *The Time of the Doctor* was a hair's breath away from going up by a massive 5 million from its live audience.

However, *The Time of the Doctor* was only able to enjoy one week as a record-breaker. Seven days later, the first episode of *Sherlock*'s third series, *The Empty Hearse*, jumped from its live New Year's Day audience of 6.84m to a consolidated rating of 12.72m – a massive timeshift of 5.88m! How long will it be before the scales tip, and the *majority* of viewers are not watching their favourite television shows live, but are instead choosing their own schedules? If current trends continue, that time may not be far away at all…

## The Year of the Doctor

With another year over, you can see by looking at the chart above how *Doctor Who* has fared against other television shows of the past 12 months.

Once again, *Doctor Who* has averaged over eight million viewers per episode using BARB's official figures – although this figure might be nearer to an average of nine million or more, if we could factor in BBC Three repeats and online views via iPlayer. This compares very favourably to other popular BBC drama series such as *Atlantis*, *New Tricks*, *Death in Paradise* and *Silent Witness*. Indeed, *The Day of the Doctor* was the top-rated episode of any drama series during 2013, and if you look at the chart at the bottom of the previous page, you can see that it was only beaten by the opening episode of *I'm a Celebrity... Get Me Out of Here!* and the BBC's coverage of the *New Year's Eve Fireworks* (which barely even qualifies as a 2013 programme, given that the bulk of it aired after midnight!).

With a new era about to dawn in 2014, it will be as intriguing as ever to see how the Twelfth Doctor will go down with audiences. Hopefully, if the series maintains its current levels of popularity, *Doctor Who* will last for another 50 years and more… **DWM**

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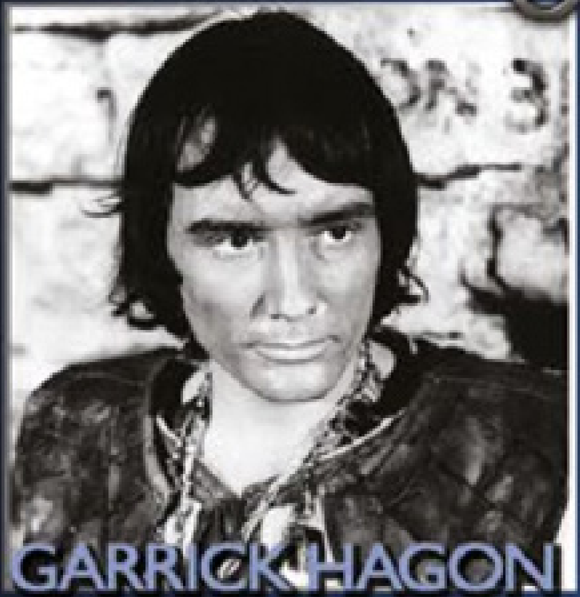
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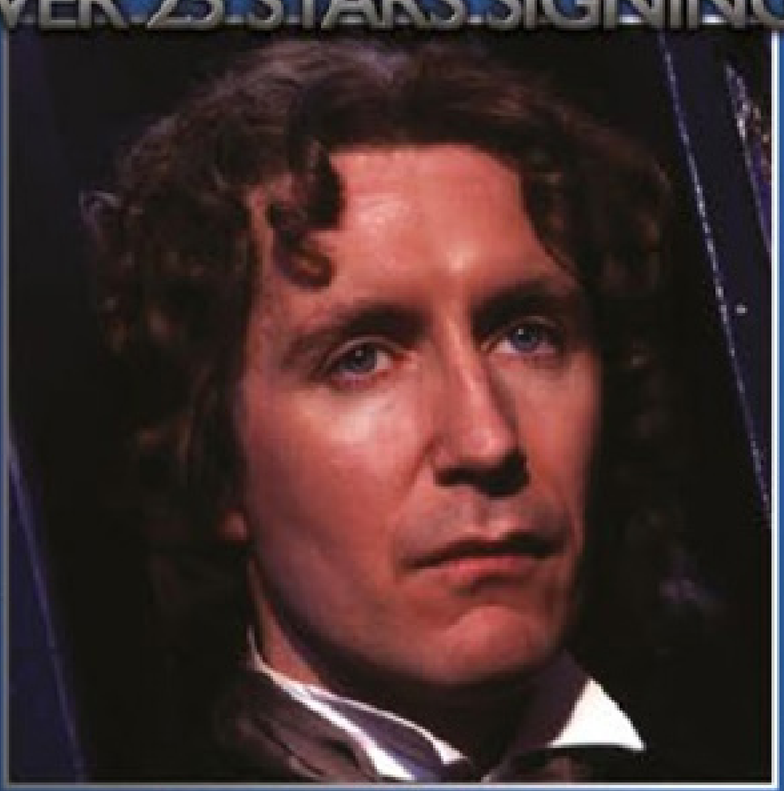
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*Guests are charging for autographs. Guests subject to work commitments. Not all guests signing on all days. Queues may start forming before the doors open.*

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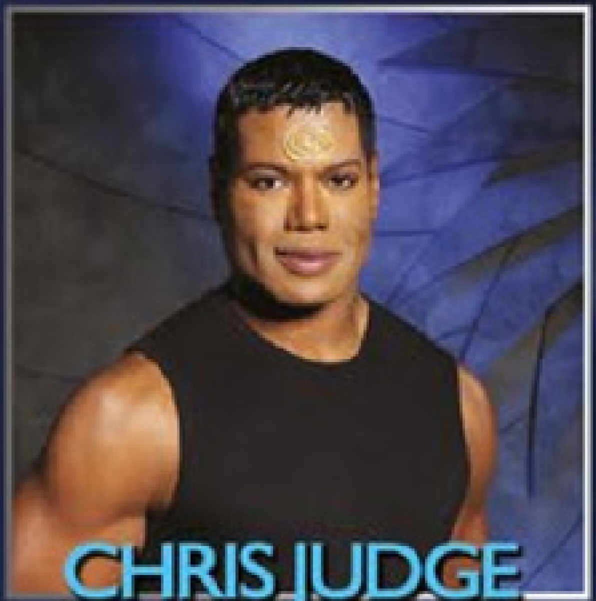
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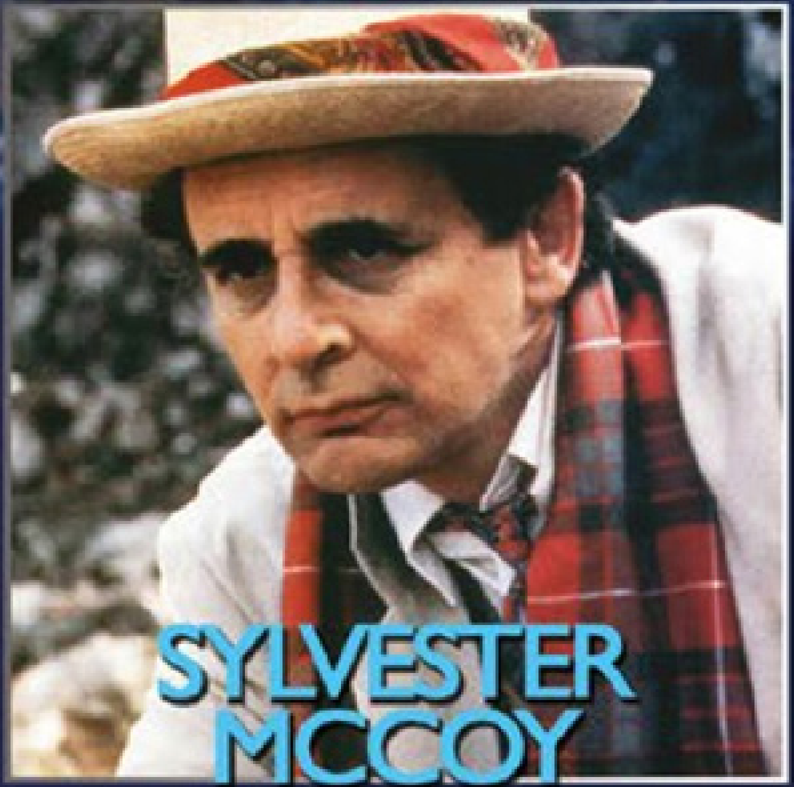
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# GALAXY FORUM

## Farewell to Matt Smith, *The Time of the Doctor*, naming the TARDIS and the meaning of Pi... it's your letters!

DOCTOR WHO
PETER CAPALDI IS THE DOCTOR!

Goodbye to the old Doctor! Matt Smith's incarnation prepares for his final battle.

Trenzalore might be a fading memory for the Twelfth Doctor, but we're still buzzing about *The Time of the Doctor* – and it seems you are, too...

### IT'S ABOUT TIME

*The Time of the Doctor* was a fitting and beautiful send off to the Eleventh Doctor and showcased Matt Smith's extraordinary acting ability. In my eyes, no television show will ever be as moving as *Doctor Who*… Nothing will even come close! Thank you Matt, for the years of laughter, tears, and for making the Fez cool… We love you!

**NIKI TYLER** TEXAS

*The Time of the Doctor* – what a perfect way to end Matt Smith's era. It was surely his finest ever performance, and Jenna Coleman was wonderful as Clara, too. What a regeneration! Going out with dignity, defeating the Daleks, saving Trenzalore and seeing Amy for the last time. Peter Capaldi's first scene was unexpected and crazy. That stare!

Matt Smith, you'll be missed. Peter Capaldi, welcome!

**FINLAY HAMILTON-SARDESAI** (13) EMAIL

I thought that *The Time of the Doctor* was a great episode. All the plot threads were resolved, and it was a fitting and emotional end to Matt Smith's reign. But I thought that the regeneration was a bit fast, and it would have been better to see the original young Amelia in the show. But what brilliantly written last words! A great job by Steven Moffat and all of the cast. I was crying for the last 30 minutes of the show, and also when Matt did the final drunk giraffe dance!

**HOLLY JEVONS** EMAIL

Ever since bursting into our lives as the Eleventh Doctor, Matt Smith has seized every opportunity to breathe joy, ebullience, wistfulness and an otherworldly stillness into our beloved Time Lord. And it's during his swansong, *The Time of the Doctor*, that Matt rollercoasters from chirpy chappy when meeting Clara's family, to volcanic vehemence whilst facing off against the Daleks.

**PAUL REYNARD** EMAIL

The Smith-to-Capaldi regeneration was handled with real creativity – it was as jarring and traumatic for the viewer as it was for Clara. A brilliant stroke which we should give Steven Moffat credit for.

**JOHN DOYLE** EMAIL

Much of *The Time of The Doctor* came over as confusing and rushed in its delivery. I wanted to like and understand this story, but there seemed to be too much packed into it. It is hard to know how more casual viewers will have kept up.

However, the departure of Matt Smith was still well handled. We saw the impact of a Time Lord's long life in his ageing compared to Clara (Jenna Coleman, gorgeous and chirpy as ever), the Doctor's kindness and loyalty to the people of Trenzalore like a flickering light in the gathering darkness.

His carving of wooden animals reminded me of a character in Patricia St John's novel *Treasures of the Snow*, a story of redemption and forgiveness.

**DAVID TALLACH** EMAIL

## STAR LETTER

Well, the chimes of midnight rang, and with them came the desolation of a Dalek army, the last act of the Eleventh Doctor. With this fantastic era having come to a close, eyes turn to the future, and I'd like to wish Peter Capaldi, Jenna Coleman and Steven Moffat great luck in shaping the thirty-fourth season of our beloved and beguiling show.

But Matt Smith is the man of the hour. I want to say a massive thanks to Matt for entertaining us these four years. From the confrontation with Rosanna Calvieri, to "Fear me, I've killed all of them," to the offering of a millennium of memories to the Old God of Akhaten, Matt's performance has shone with a brilliant light and an ebullient energy.

Matt, you truly deserve the love we shower upon you. Your professionalism, balanced with a sense of fun, is inspiring. I will always remember when the Doctor was you.

**PAUL STANIS** EMAIL

DOCTOR WHO
DARK EYES 2

Paul's letter wins him a copy of *Dark Eyes 2*, the latest audio adventure for the Eighth Doctor, available from *www.bigfinish.com* priced £20.00 for the CD box set or £20.00 to download.

## TEXT IN!

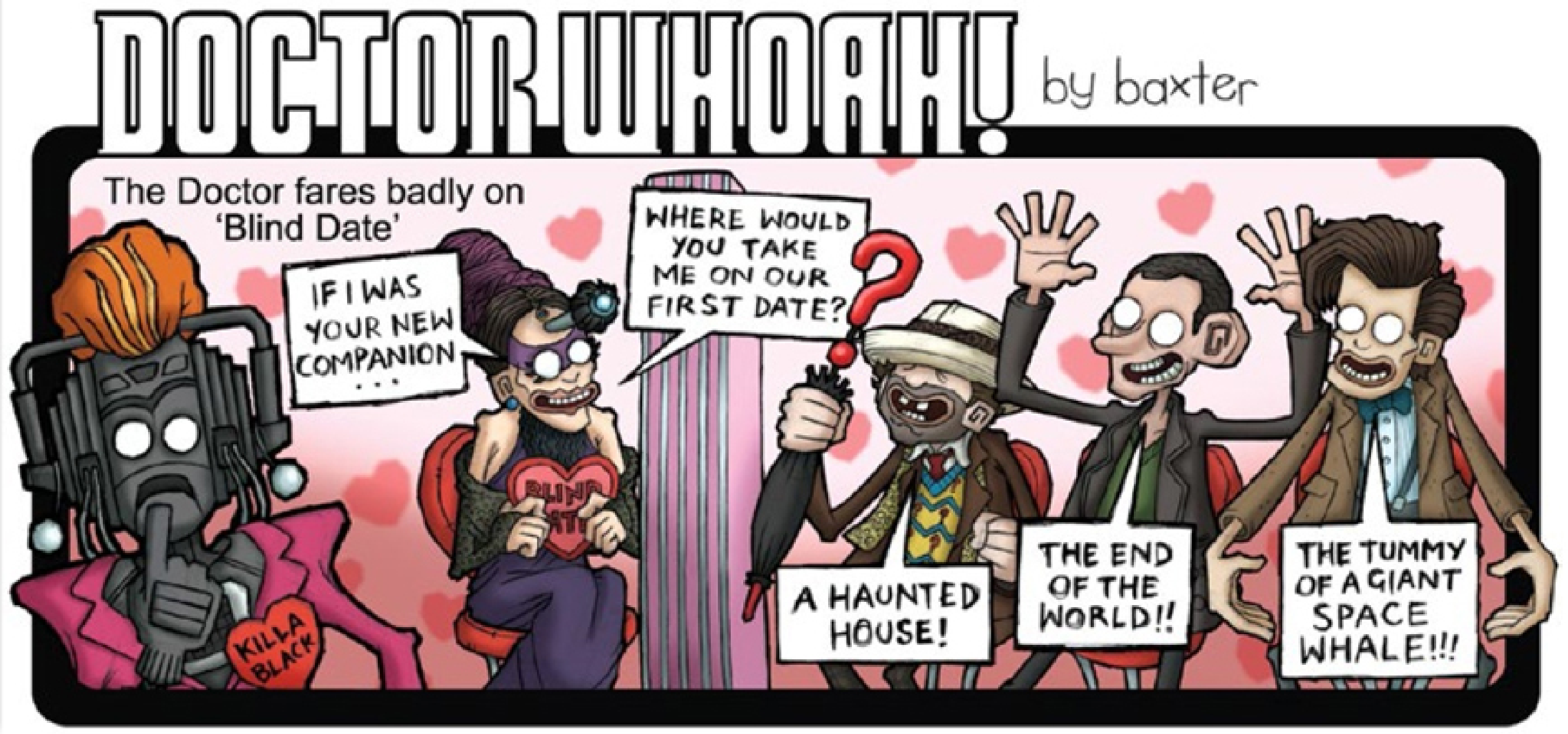
### Message us from your mobile!

- **DAVID G** Got an idea to explain Susan naming the TARDIS. The Time Lords had a competition for all the 'Time Tots' to name the special 'boxes' they'd just invented and the Doctor's granddaughter won! The name stuck ever since…
- **CHRIS DRAKE** Following on from *Name*, *Night*, *Day* and *Time*, can we now have *Dawn of the Doctor* – as he's just been reborn. Sort of.
- **MARK HOLDING** I've never wanted to be the Doctor more then when he and Clara rolled around naked in the snow in *The Time of the Doctor*. That scene has tension on various levels!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.

## DOCTOR WHOAH! by baxter


The Doctor fares badly on 'Blind Date'
IF I WAS YOUR NEW COMPANION . . .
WHERE WOULD YOU TAKE ME ON OUR FIRST DATE?
KILLA BLACK
BLIND DATE
A HAUNTED HOUSE!
THE END OF THE WORLD!!
THE TUMMY OF A GIANT SPACE WHALE!!!

The Doctor's farewell speech to Clara was a cunningly disguised message of love from Matt Smith to the role he's held since 2010, and the fans who have been with him all the way. The glance he gave the camera as he delivered the final line said so much.

**ROB IRWIN** SYDNEY

An overcooked Christmas turkey? After a wonderful 50th Anniversary Special, what a disappointment Christmas was: a 'greatest hits' package of everything wrong with Moffat-era *Doctor Who*, with only a smattering of bright moments along the way.

Nothing wrong in aiming high, of course, but this was a dog's dinner of muddled ideas and clashing themes, four or more different stories shoe-horned into one narrative, glib and rushed explanations of long-standing mysteries, needless to-ing and fro-ing, dodgy ageing make-up on a game Matt Smith. It saddens me to write this, as someone who loves the show, and the modern episodes in particular.

**STEPHEN FENERTY** EMAIL

**SEND YOUR LETTERS TO...** Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
**Email:** dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Despite how underwhelmed I was by the regeneration in *The Time of The Doctor*, Matt Smith's performance was absolutely magnificent. With every mystery from the Eleventh Doctor's era tied up so neatly – it was all so simple – it was nice to see the last four years celebrated so beautifully. I teared up when Karen Gillan made her cameo to say goodbye to her Doctor; and the inevitable discarding of the bow tie made this last geronimo so much more ominous for us fans. And yet, in the end, the Eleventh Doctor went out just as he could talk: as quick as a flash.

**JACK** CREWE

"I can't lie to you, Barnable. My leg's killing me."

*The Time of the Doctor* had a lot to live up to after the brilliant *Day* and superb *Night* double of the 50th Anniversary – and it unfortunately fell short in my opinion. The episode felt rushed, with people talking a mile a minute, with barely enough time to register what was what or who was who. It also felt repetitive, with Clara's back-and-forth between Trenzalore and Earth in the second half of the episode.

However it did have its good points, such as the humour over the nakedness, and the effect of a massive Dalek ship hovering over the Doctor. And then came the regeneration scene, and although we only saw him for a few seconds, Peter Capaldi already looks like he is going to be an excellent Doctor.

**KEITH TUDOR** ROMSEY.

I enjoyed *The Time of the Doctor* which I think featured one of Matt's Smith's best performances. However, I managed to find a mistake in the story. Even though he was in a truth field, the Doctor managed to tell Barnable (who, of course, wasn't Barnable) that he had a plan, when he didn't. But still, it was certainly an episode to remember.

**ADAM ARNFIELD** (10) EMAIL

Thank you to all involved in *The Time of the Doctor* – especially Matt Smith, Steven Moffat and director Jamie Payne – for caring so much about the character of the Doctor. This year's festive Special was certainly a Christmas feast, with so much to taste and see. There were so many brilliant lines, resolves and hints for future development – is Tasha Lem the Rani, perhaps? I loved the bald Doctor, pure genius – and what a good Lex Luthor Matt would be with that look!

One thing though is certain: Matt Smith will always be one of the greatest Doctors of all time. His interpretation is so close at times to my other favourite Doctor, Patrick Troughton. I've just been watching *The Enemy of the World*, and if it weren't for the fact that story had not only just been rediscovered, I'd swear Matt had studied every single move Pat made, especially in Episode 1. Matt Smith, thank you for being the Doctor; from a triumphant entrance to an exquisite exit.

**PHIL JOHNSON** LIVERPOOL

What a wonderful way to end the Matt Smith era of *Doctor Who*. *The Time of the Doctor* was a beautifully written episode that was a joy to watch, and well worth the tears on Christmas Day. Matt's performance was as brilliant as ever, not to mention incredibly moving, and Jenna Coleman sparkled as Clara by his side. Although Peter Capaldi's first appearance was short and sweet, he already seems to fit the role perfectly; you don't need access to time travel to know that *Doctor Who*'s future is certainly in safe hands. I can't wait to see what 2014 has in store!

**CATHERINE SWAN** EMAIL

## @DWMtweets

### Join other **DWM** readers on Twitter!

- **@JH_Barron** Nice to know that Peter Capaldi's a fan of the oft-maligned *The Web Planet* (1965). One of my faves, too.
- **@jomonto** Just downloaded my first **DWM** onto my iPad. For those of us in the US, this is a very nice alternative.
- **@TINABARAN** Went into Forbidden Planet to buy **DWM** and the assistant asked me if I wanted a bag with the TARDIS on the front. Do you need to ask?
- **@STEWIEHPEE** Is there a connection between the Silurians and the Ice Warriors? Both are reptilian and evolved around same time...
- **@AntoineFruit** The Slyther! In glorious colour in **DWM** 469! So near you can feel the... slyth! Thank you!
- **@OldRoberts953** I've just voted 10 for *The Chase* in **DWM** 469's poll. I couldn't stop myself.
- **@KalElelVigilant** I'm glad Steven Moffat didn't include the Peter Cushing poster in *Day of the Doctor*, so he can still be an old-age Metacrisis Doctor!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

Last issue, in our interview with Steven Moffat, the showrunner wondered "Has anyone ever worked out how to reconcile Susan having invented the name 'TARDIS', with the fact that all the Time Lords call them TARDISes?" A fair few readers have been giving it a great deal of thought...

### WHAT'S IN A NAME?

The answer's clear: Susan won the Gallifreyan competition to, 'Name ►

## THE PLANET OF DECISION!

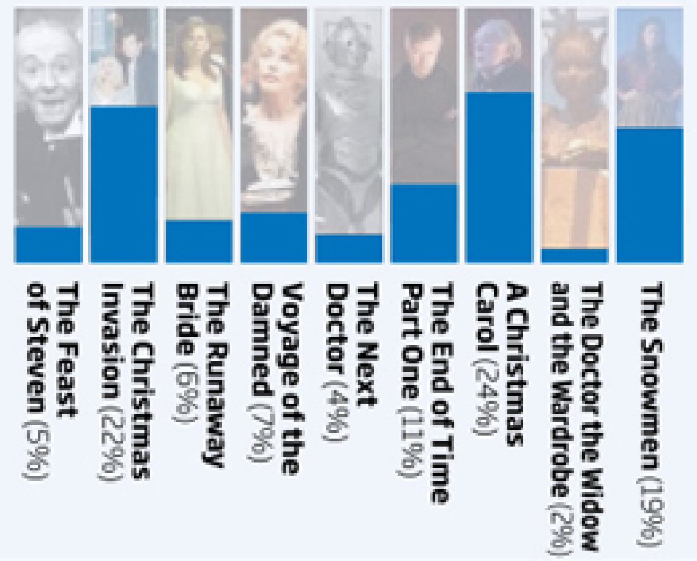
From Totter's Lane to Trenzalore, the Doctor has always been the best-dressed Time Lord of them all. But as the new Doctor's look is unveiled, which of his many get-ups has been your favourite?

Did the First Doctor's frock coat float your sartorial boat? Or were you more frilled by the Third Doctor's velvet? Perhaps the Fourth Doctor's hat-and-scarf combo was the one, or were pinstripe suits, patchwork coats or leather jackets up your catwalk? Once you've decided, simply visit:

**tinyurl.com/dwmpoll14**

... and cast your vote. The poll will close on 14 March, and we'll reveal the results in issue 472. There are no prizes – it's just for fun.

In **DWM** 468, we asked you to name your favourite Christmas episode. Top of the tree was *A Christmas Carol* with 24% of the vote, closely followed by *The Christmas Invasion* with 22%. Bringing up the rear was *The Doctor, the Widow and the Wardrobe* with 2%.



## WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Ron Burgundy struggles with the news of Peter Capaldi's casting, in this trailer originally shown at cinema screenings of *The Day of the Doctor*. Search YouTube for: **Anchorman 2 Dr Who**

Steven Moffat, Mark Gatiss, Saul Metzstein and Dan Starkey discuss the Eleventh Doctor at the last of the BFI's anniversary screenings in 2013. Search YouTube for: **BFI Eleventh Q&A**

It's the TV crossover that thousands of viewers have longed to see – *Doctor Who* meets *Sherlock*. Now, at last, this ingenious fan-made video unites the two heroes! Search YouTube for: **WhoLock**

It didn't have to end in tears! Find out how the parting of the Doctor and Rose *could* have happened in this animated spoof! Search YouTube for: **Doctor Who How Doomsday Should Have Ended**

TOP 11 THINGS
WE'LL MISS
ABOUT THE ELEVENTH
DOCTOR

BBC America looks back at the Matt Smith era with a selection of clips to celebrate the 'Top 11 Things we'll miss about the Eleventh Doctor'. Search YouTube for: **11 Things Miss Eleventh**

our new Time Machine concept' on GallifreyTV1's popular show, *Bluetime Peter*. She won a badge.

**NOEL BUTTERWORTH** EMAIL

To venture an answer to Steven Moffat's question in **DWM** 469, yes, I have! I've been banging on about it for years! The Doctor's bright little granddaughter comes up with the name TARDIS, the Doctor then uses it at work on Gallifrey (TARDIS mechanic? High Council member? Guardian of the Hand of Omega? Dentrassi-style hot dog seller?), and it catches on from there.

**RICHARD EMERY** EMAIL

Susan was in the Academy, where the full name 'Time and Relative Dimension in Space' machine was used. She worked out the initials spelled TARDIS, and thought that she had invented the name herself. However, unbeknown to her, the machines were already referred to as TARDISes in casual conversation. The Doctor never had the heart to tell his Granddaughter that she wasn't the one who first coined the expression!

**DAVID MURPHY** EMAIL

Susan named the TARDIS because the Time Lords don't have words. They have a system of communication completely different from ours. Susan was on Earth, learning the culture, and quite possibly the first Time Lord to bother learning English (an awkward language for learners, it might have taken her all afternoon), so naturally she found herself turning Time Lord concepts into English words. So, whenever someone refers to a Type Forty Time Capsule, the TARDIS translates it into the nearest equivalent English word, coined by Susan. So it only *appears* that the Time Lords use the word 'TARDIS'.

**DEAN TEASDALE** EMAIL

Some good theories there. Now, did you know that you can **DWM** is now available on the iPad and iPhone...?

### GO DIGITAL!

I have been a loyal *Doctor Who* and **DWM** fan in the United States for 30 years. I used to struggle to find copies of the magazine, and when I did, the news was months behind since the issues did not arrive at the same time they were released in the UK. Now on my iPad I'm getting issues on the same day it is released in the UK – and for a very fair price, especially compared to the mail subscription rate. It is a dream come true!

**JOE MENDOZA** WILMINGTON, CA, USA

### SCARY MONSTERS

The Ogrons – time for a comeback?

I wonder if Alan Sunter is watching the same Sontarans as the rest of us [see *Galaxy Forum*, **DWM** 469]? It wasn't in 1985's *The Two Doctors* where they got silly, it was in 1975's *The Sontaran Experiment* – their second outing. Styre is played as a time-serving nonentity. As for 1978's *The Invasion of Time*, between Derek Deadman slurring "Yew orlso 'av yore yewsis", and his inept troops falling over the furniture and getting eaten by giant plants – even Strax isn't that silly on a bad day!

**STEPHEN BAKER** EMAIL

I do agree that the Sontarans should be scarier. It's a shame that, instead of the comical Strax, we didn't have an Ogron as Madame Vastra's butler. Can you imagine how funny that would be? He wouldn't understand his orders, he'd break Vastra's fine china and crystal glasses and his suit would rip every five seconds to an over the top sound effect. Please bring back the Ogrons!

**DAVID MORGAN** KENT

Well, the Macra came back to *Doctor Who* after 40 years in *Gridlock*, so you can't rule anything out...

### AS EASY AS PI?

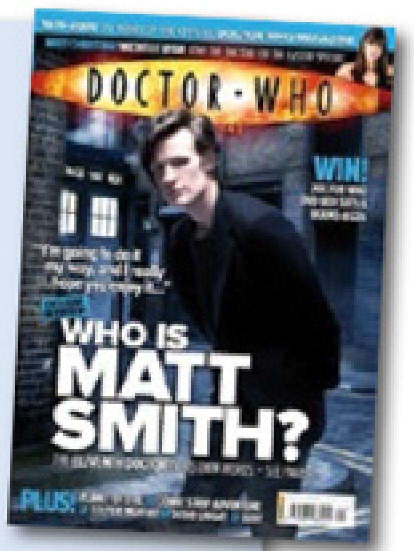
I really enjoyed your *Fact of Fiction* on *The Five Doctors* (**DWM** 467) but wanted to offer an addition. Pi (or $\pi$) is indeed an irrational number – which means that it can't be written as a fraction of two integers – but it is also, rather pleasingly, a transcendental number. This means that it is never the solution to a simple equation that only includes integers and powers of $x$ – *eg* the square root of 2 is irrational because it can't be expressed as a fraction, but is not transcendental because it is a solution to $x^2 = 2$.

Since $\pi$ is transcendental, the Master may be indicating that navigating the chess board requires the same apparent lack of logic as navigating within a TARDIS. This explains why the whole crossing the chess board thing makes no sense to our puny Earth brains!

**PETE JERMEY** EMAIL

Diabolical ingenuity! That's canonical! **DWM**

## ON THIS MONTH... 5 YEARS AGO



It's 2009, and a young actor called Matt Smith is the cover star of **DWM** 405...

### WHO IS MATT SMITH?

MATT SMITH IS THE ELEVENTH DOCTOR!

"I'm going to make my Doctor as varied, and brilliant, and dark, and unpredictable, and happy, and sad, and funny as I can..." That's what Matt Smith told us in his very first **DWM** interview when he was announced as the Eleventh – and youngest-ever – Doctor. He was at the start of a journey that would take him to *Doctor Who*'s 50th anniversary. What an adventure it was – and Matt was ready for the challenge. "I'm really going to work my socks off over the next few years and enjoy it as much as I can." The Eleventh Doctor was a-coming! Geronimo!

### CASTING OFF

Steven Moffat told us about finding the new Doctor so quickly in *Production Notes*. "It's the first day of auditions, we've only been at it an hour, and sitting in front of us, fully formed and unmistakable, is the Eleventh Doctor... He's like Patrick Moore trapped in the body of an underwear model. It'll be two weeks before I admit it to myself, but I really I know it already. We all know it. The man *is* the Doctor."

### CAST OF THE DEAD

Meanwhile, the Tenth Doctor was gearing up for his final adventures, as David Tennant headed to Cardiff – and Dubai – to start filming the 2009 Easter Special, *Planet of the Dead*. Producer Tracie Simpson revealed the star casting for the episode – former *EastEnders*' actress Michelle Ryan joined the Doctor as Lady Christina de Souza, along with comedy star Lee Evans. Break out the Easter eggs!

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## THE MATT SMITH TAPES

# A MAD MAN WITH A BOX!

In celebration of the now departed Eleventh Doctor, **DWM** looks back over his time via nearly four years of interviews with the man who played him...

FEATURE BY **GRAHAM KIBBLE-WHITE**

It's getting on for 3pm on Tuesday 27 October, 2009. We're at BBC Cymru Wales' Broadcasting House in Cardiff, in one of those colourless meeting rooms that seem integral in the production history of modern *Doctor Who*. It's here Matt Smith will meet journalists in his capacity as the new Doctor. It isn't going to be his first interview in the role – this very magazine nabbed that back in January (see issue 405) – but it will be the first time he's been subjected to the rigours of the *Doctor Who* press roundtable. Among the journalists keen to suss out the new boy is your **DWM** correspondent, in his day job writing for TV listings magazine *Total TV Guide*.

And another first. This will be the first in about a dozen encounters with Matt over the next three-and-a-bit years, usually played out in equally unromantic environs; mostly the dining portakabin dubbed the Blue Box Cafe at the show's Upper Boat studios (its production home until 2012) and similarly functional spaces within Roath Lock (the current HQ on Cardiff Bay). Often, these are accompanied by visits to the set of *Doctor Who*, checking out Kazran Sardick's town house from *A Christmas Carol*, the pirate ship in *The Curse of the Black Spot,* or *The Time of the Doctor*'s Papal Mainframe. But always back to one of those rooms to talk.

Last issue we heard from new Doctor Peter Capaldi in – again – his very first interview in that capacity. But now, courtesy of numerous roundtable sessions, telephone conversations and set visits, and the resultant squirreled away transcripts – many of which have never been published until now – here's a final chance to say hello and goodbye to his predecessor, Matt Smith, as we follow his time in *Doctor Who* through the things he said when facing the press....

Back to that October afternoon. Matt's been filming as the Doctor since July, but this is the first time he's really had to *be* him in public. In an adjacent room awaiting her ordeal, co-star Karen Gillan is shaking at the prospect. But Matt displays no such vulnerability, even though we know now he too was apprehensive [see box interview with Kerry Parker]. As the half-dozen or so journalists arrive, he is disarming, greeting everyone not quite as friends, but vague acquaintances, all of whom he seems to find sufficiently agreeable.

The first question is inevitable: "What sort of Doctor are you going to give us?"

"Hah!" laughs the actor, almost in relief it's finally begun. "Good question! I get that a lot, actually, but often in a different form. Often it's: 'How will yours be different from the others?' It's quite a difficult one to answer, because I don't analyse it. Ask me in six months' time, when it's on television, but at the moment I just try to make the right choices and play the truth every day, via my soul and my body and my history and all that sort of stuff."

As he will say many times in the years to follow, a lot of the Doctor comes from the scripts. "Absolutely, yeah. But when you go back into the history of *Doctor Who* – which I did a bit [upon getting the role] – essentially he's the same man via a lot of different personalities, and he can be reinvented. The fact that I'm younger, the fact that my soul is different, my energy's different, my history's different, will all add to a different sort of Doctor. It's a part that allows for everything, every facet of you, to be revealed. I hope it'll be rich and plentiful, but it's not something I have analysed enough to have a definitive, 'He's this or that or the other'. Because he's changing every day for me."

Matt has addressed the elephant in the room, the fact he seems impossibly young to play the Time Lord.

"I'm 27 tomorrow!" he laughs. "Oh, cracking on, aren't I? Blimey! God, another 900 years and I'm there... And I'll be spending the day doing scene 17 of Episode 8. Which is a great scene."

At which point he mimes something that involves a kind of stabbing action with a cylindrical object. Could be a bayonet, could be a baguette. "But the great thing about the Doctor is that it's a body, it's a vessel, essentially. He always has been the same man via a load of different personalities and make-up and limbs and everything else. It's like playing Hamlet. I don't know – is it the greatest part in British television? Certainly one of them. I feel very proud. It's a huge joy in my life."

How had this state of affairs come to pass?

"My agent rang me. I was in my bedroom and he said, 'Do you want to go and audition for the Doctor in *Doctor Who?*' 'Great, okay, cool!' ►

> **"It's like playing Hamlet. Is it the greatest part in British television? Certainly one of them. It's a huge joy in my life."**

◄ So in I go. It was all very secret, in a hotel. Mad. There's no other casting like it. I did my best, as I always do, tried to be brave and all the rest of it. And then I went for another one, which was in a different, plusher hotel, and there were a few more people there, looking beadily on.

"I was pleased with the way I prepared and stuff. I thought I gave a good account of myself, which is always what I try to do in any casting. You've just got to do your best."

It's early days for Matt, but he's already come to one pertinent realisation about the Doctor. "He says so much!" he laughs. "So there are a lot of lines to learn, which is a skill I've had to develop." He then pounces upon one journalist's list of questions. "Tell you what, I could learn that! If you gave me that now, in about five minutes I could recite it back to you."

At this point, even Matt's fleeting début in the show is still to come (New Year's Day, 2010), but the room is keen to know how he found shooting his introductory scene. Memories of this regeneration are something he'll come back to in future interviews, but here's how he sees it right now:

"God, it was a mad day. I've never been on a set like it. There must have been about 80 people. And then you do your scene. But it's thrilling… it's the regeneration! I get one of the classic moments in TV!" Did outgoing Doctor David Tennant have any words of advice for him? "Yeah, we talked. We talked about his experience, and he's a lovely man, David. I tapped his brain. He told me more about practical things. And I'll be honest with you, about the public side of things, and how that changes your life. He was very helpful."

At this point, understandably, no-one here other than Matt can really imagine *Doctor Who* without its current star, and he's asked if following Doctor number 10 is a bit of a curse.

"You know, this show has been a huge success. But I suppose, yeah, at some point you contemplate that it has been so big, and he's been so fabulous, hasn't he, David? However, the part takes over. It just becomes about learning your lines and what are you going to have for breakfast.

"I go to work every day and try to make the best choices and the most inventive choices via my truth and my personality and my soul. I try my best. I make those choices now, so whatever happens when it's out, is whatever happens when it's out. I can't control that…"

The first promo pic of Karen and Matt, from 2009.

## THURSDAY 18 MARCH, 2010

Matt Smith's début *Doctor Who* adventure, *The Eleventh Hour*, airs on BBC One in a couple of weeks. But today, the press are going to see a preview, and early verdicts will be delivered on the Time Lord's new incarnation. Journalists have been invited to the show's home city and a screening at Cardiff Cineworld, plus, beforehand, a tour of the set at Upper Boat.

It's here that a tiny, but staggeringly brilliant publicity coup is staged.

Right now, it's the new, unseen TARDIS interior everyone's excited about. "Anyone trying to look cool about this has to go home now," smirks Steven Moffat, who's been waiting by the revamped, junkyardy console to greet visitors as they arrive. Jaws are agog, levers are flipped. But there's something better to come.

Executive producer Beth Willis leads her party on to meet a Dalek, which is decked out in combat fatigues for an upcoming adventure set during the Second World War. Inside the casing, Barnaby Edwards wiggles the eyestalk and plunger to general appreciation, before entering into a technical explanation of how the thing is propelled across the floor. "It's like the Flintstones' car," he explains. Until another voice cuts across. "Hey! Hi! What's going on here? What are you all looking at?"

It's Matt Smith, albeit Matt Smith in full costume – and character! – as the Doctor, bustling through the pack, effortlessly taking charge. The journalists melt into a circle around him. "Who is in there?" he says to the Dalek. And then he transforms into Matt. "Is it Barney? Barney's, like, the best driver! So, Barney, tell us about driving a Dalek!"

It's just a tiny moment, sure, but one that, even before the partaking of fish fingers and custard, establishes the fact that Matt Smith *is* the Doctor.

## THURSDAY 6 MAY, 2010

The inside of Matt's trailer at Upper Boat. Nothing of note here, other than the man himself. He switches off Sky Sports News – "That's just what I have on all day every day" – and pops himself down on the banquette. Although shooting on his first series wrapped some weeks ago, he's back as the Doctor, recording his guest turn in *The Sarah Jane Adventures* story, *Death of the Doctor* (to be screened in October).

Outside, the world is now warming to his incarnation, *Flesh and Stone* having aired the previous Saturday. "I'm overwhelmed by the response," says Matt, "because you don't know how it's going to be. I don't think we could have asked for a more positive reaction, and what is really interesting is from now on the episodes get better. We get stronger… My mates, who are only really watching because I'm in it, have been saying to me, 'God! It's a good show isn't it?' I'm like, 'Yeah it's the *best* show!'"

Life's changed a lot since that sit-down at Broadcasting House. "Back then I had no concept of how things would be, but now I'm starting to. When I go to Tesco's at night and buy my chicken soup, inevitably someone will go, 'Loved the Weeping Angels' or something. Everyone's really enthusiastic."

This story, written by Russell T Davies, sees Matt appearing not only alongside the show's star, Elisabeth Sladen, but also Katy Manning who returns as Jo. "It's a real privilege to be working with two companions," he says. "I've been asking them about Baker and Pertwee respectively. It's been interesting picking their brains. It makes you feel connected to these other people, even though you've never met them, because you realise we're all playing the same character. And it's funny, I can *tell* both Lis and Katy have been companions…"

How so?

"Something about how they prepare, just before the call of 'action'. They get the tone of it and… I don't know. I just sense it. I know that's not a very articulate answer…

"There's a line in this script, something about a ventilation shaft, and Lis was like, 'Oh I think that's because I got stuck in one in an episode with Tom [*The Ark in Space*]. That's Russell giving me a call back'. I mean I had no idea about this, so it's little things like that which make you aware of the heritage of *Doctor Who.* It's so great for Lis, because she's had this ultimate sort of thing of getting her own show. I always say Alex Kingston [River Song] deserves a series. It could be a little edgier, it could be a *Torchwood*-type thing."

There are just three journalists today, peering at Matt across the table. One of them is writing for a children's title. "What's the best thing about being the Doctor?" she asks.

"The blue doors. I love coming through the doors of the TARDIS and the magic idea of time travel. And his brain. In any room you're always the cleverest, the most brilliant and you're always the silliest. He's just the best you can be at everything. Even if it's being stupid, he's the most stupid! What's been lovely, having not played him for a while – for a few weeks – I've really missed it. I've really missed hanging out with the Doctor."

One more question. "What does the Doctor like to do when he's not saving the universe?"

"That's the question! Deconstruct every atomic particle that exists in the cosmos, invert it and then turn it into an apple."

Matt Smith and Karen Gillan greet the crowds in Salford in March 2010 – just weeks before their first episode was transmitted.

"My mates, who are only really watching it because I'm in it, have said, 'God, it's a good show, isn't it?'"

## MONDAY 14 JUNE, 2010

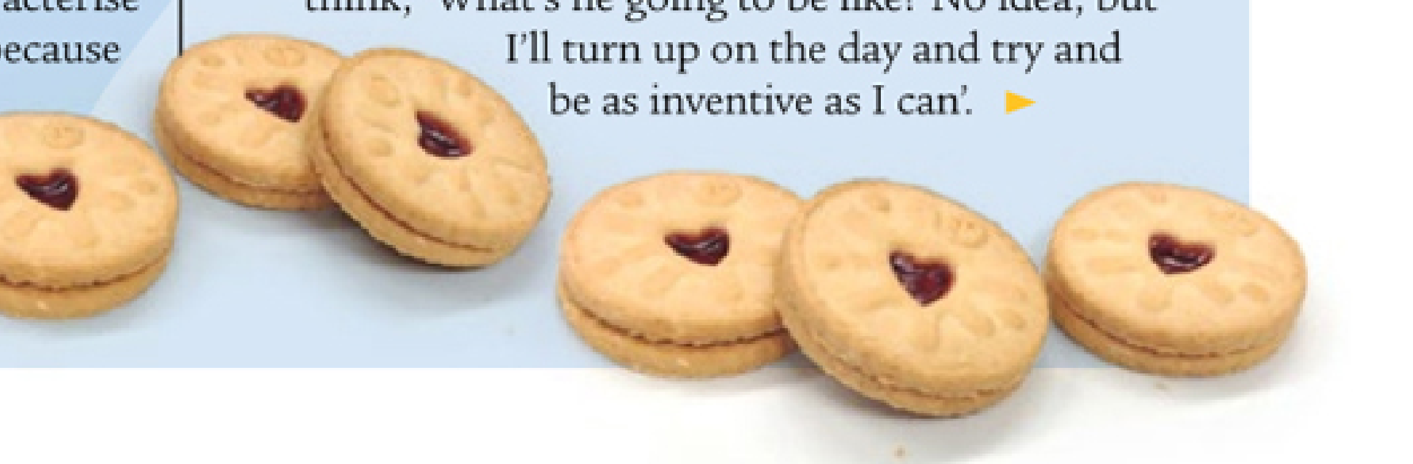
Today's job is to talk up the finale of Matt's first series, *The Big Bang*, which will screen in two weeks' time. "I can only speak on behalf of myself," he says in central London at the offices of the show's publicists, Premier PR, "but I think our last two episodes are the strongest. We've really found form as a team of people making the show."

Indicative of *Doctor Who*'s new direction, this run has been meticulously built, with moments from earlier episodes feeding into the climax. Which proved a little confusing for the leading man.

"So there I was, with the call sheet for *Flesh and Stone*, which was my fifth episode, and a scene on there labelled 'Episode 13'. You're doing this insert at the end of your shooting day, and you think, 'God, I've got no idea what it's about, I just know I have to come on and be quite concerned about Amy'. But I think what's so clever is Steven [Moffat] has captured the magic of time travel, with the Doctor going back into his own past. It's so clever."

It's six months on from Matt's first press day, when he said he didn't know what sort of Doctor he was going to be. How now would he characterise his take? "I don't think that's for me to do, because I'll come up with a list of superlative adjectives about myself and sound like a wally. I dunno, perhaps I don't think about it in those terms. I know my Doctor's going to be constantly changing, cos that's what he is and that's what he does. If I was going to do it for a long time you might get three completely different Doctors from me.

"One of the most telling things Steven ever said to me, very early on, was the Doctor will walk into a room and he generally doesn't know what will come out of his mouth. So with that in mind you can think, 'What's he going to be like? No idea, but I'll turn up on the day and try and be as inventive as I can'. ►



# PRESS GANG

How do journalists end up in a room with Matt Smith? We meet the people who make it happen…

## KERRY PARKER

When Matt Smith took over as the Doctor, the BBC also appointed a brand new press team to the show, communications agency Premier PR. Kerry Parker was Premier's senior account director, and also responsible for handling Matt's publicity.

"The first thing I did with Matt was sit down with him and talk through the ideas I had and the type of press I thought he should be doing," recalls Kerry. "The thing with *Doctor Who* is it's got so many different audiences, the strategy has to be quite wide-reaching, which means an awfully big commitment for the person playing the Doctor. I had to be quite upfront from the start about what we needed Matt to do, but he was really receptive."

What were Kerry's impressions of him? "An absolutely lovely, very charming man. He has an old head on young shoulders. And he's someone who instantly makes you feel very comfortable in his presence. When he's talking to you he's very engaging. That's absolutely brilliant, particularly for a publicist who's looking at getting actors to connect with journalists."

Kerry recalls Matt's first press day in October 2009. "Both he and Karen [Gillan] were very nervous," she says. "It was a baptism of fire. Beforehand we ran through all the type of questions we thought he was going to be asked and gave him advice on any difficult ones. We also told him to relax and be himself, which is obviously incredibly hard when you're suddenly thrust into a room full of journalists.

"Watching him that day, I remember thinking, 'He's going to be a natural at press'. He has a quality that endears him to people."

From her point-of-view, Kerry says Matt's appointment presented three specific challenges. "The first was he was a relative unknown. So I think there was scepticism about his casting and whether he could take on that role. Secondly, he was young and people were going, 'How on Earth can a 26-year-old play this huge part?' And then thirdly, they were also asking, 'Is he going to be the rock'n'roll Doctor?' Certainly it was a concern. This is family entertainment, so that was something we needed to be careful of."

With some of the bigger monthly magazines resistant to the notion of putting Matt on the cover, Kerry and the team launched a charm offensive. "We decided to get journalists up to Cardiff to meet him, get them engaged in it, because I think the previous series had been a slightly more closed production."

Plus, there was a promotional coach tour in the week preceding *The Eleventh Hour*'s début, which took Matt and Karen around the UK. "I remember getting off the bus in Belfast," says Kerry, "and being greeted by dozens of children who were all chanting 'Doctor!' There was this kid who must have only been about five dressed up in the tweed jacket and the little bow tie. The look on Matt's face was priceless. This was the first time he'd ever seen such a thing. He went over and shook the boy's hand."

At the end of the trip, the stars were taken into the offices of both *The Sun* and *The Mirror* to meet journalists (see clippings below). "The coverage the following day was amazing. I don't think they'd ever been given that level of access before."

The Eleventh Doctor's time saw a new emphasis on keeping plot twists secret. Inevitably, some surprises still leaked out. Could that be galling? "It was frustrating when you'd worked so hard to keep it under wraps," says Kerry. "Also at that point you kind of go, 'Oh, well, maybe now that was a missed opportunity in terms of press'. But that's always the risk you take." Nonetheless, she's adamant allowing journalists access to previews always outweighed the risk of having secrets revealed. "You're battling against so many other programmes. If journalists can't get a preview copy and they've only got two lines of info from a synopsis that you've given them, they'll write about something else."

After Matt's second year, *Doctor Who*, along with other shows, was brought back in-house to a BBC publicist. "It wasn't unexpected, really," reflects Kerry. Nowadays she works for digital broadcaster UKTV, but she still considers *Doctor Who* a highlight. "I was very fortunate to work with somebody like Matt who was a delight. I would work with him again tomorrow. I really would."

Kerry Parker with Matt Smith in 2010.

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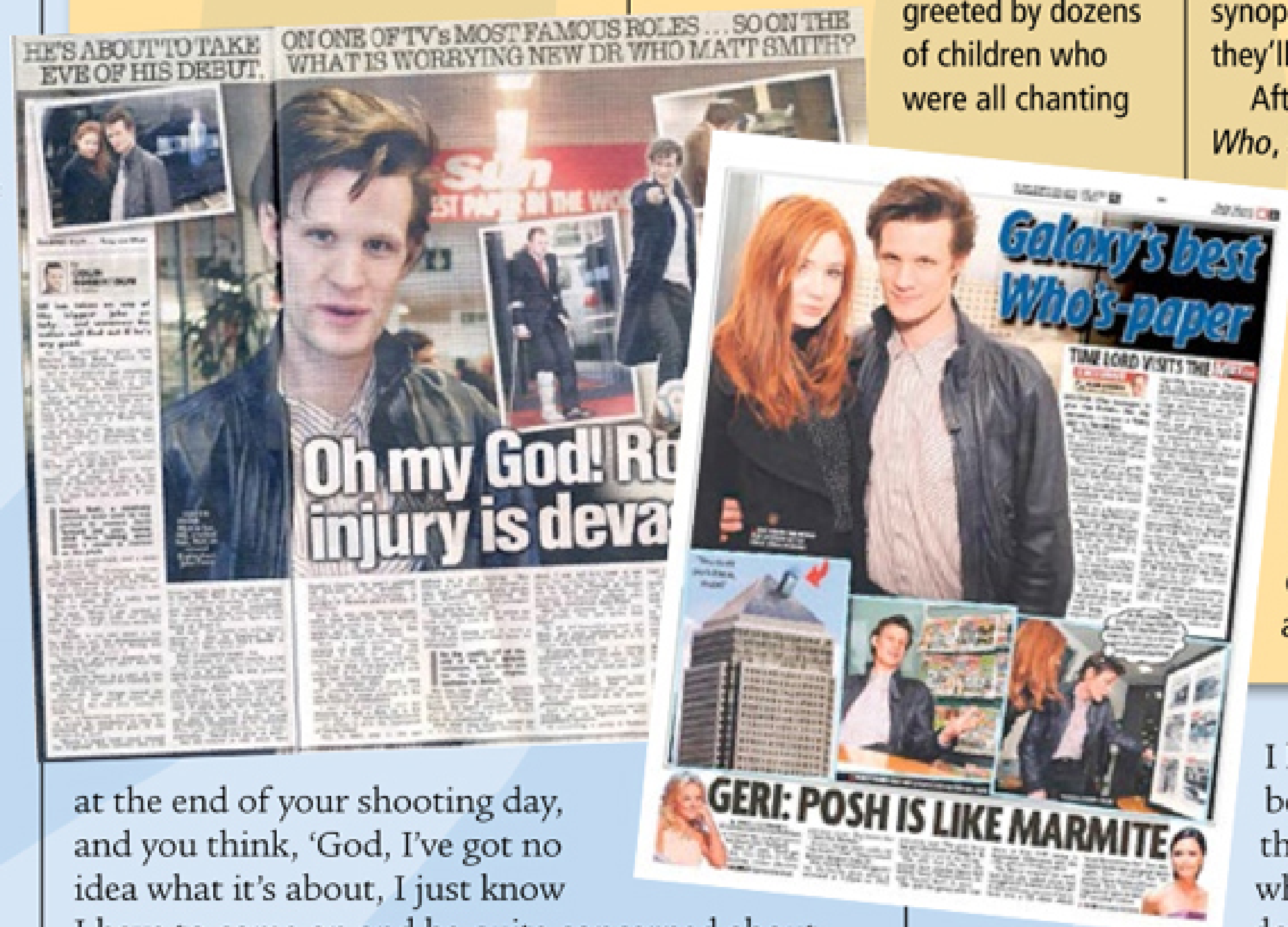


HE'S ABOUT TO TAKE … EVE OF HIS DEBUT.

ON ONE OF TV's MOST FAMOUS ROLES … SO ON THE … WHAT IS WORRYING NEW DR WHO MATT SMITH?

Oh my God! Ro… injury is deva…

Galaxy's best Who's-paper

TIME LORD VISITS THE …

GERI: POSH IS LIKE MARMITE

“I do know now what works. I watch it back and I see the bits and think, ‘Yes I’m strong there or I could have made better choices there.’”

Which bits in particular?

“I wouldn’t want to say. What works for me may not be what works for someone else. Everyone finds something different in it. I have my targets and where I want to get with it.”

As the session nears the end, Matt’s asked if he’s had any contact with any former cast or crew members since his series started airing. “I get the odd text from Russell [T Davies],” he reveals. “He’s quite sweet actually, he watches at 7pm LA time, on a Saturday. Steven sends him the discs, so that’s quite cool isn’t it? He really liked *The Lodger*.”

Such is the life of the star of *Doctor Who*, sometimes you’re called upon to do extra interviews in between your interviews. So, a little later, as Matt’s in the car heading off to the next thing, he’s handed the phone to someone who wants to know if the weight of line-learning and extra mural activities makes his life a lonely one.

“I suppose the existence is quite solitary,” he says. “Whether that’s making me feel lonely, I don’t know. I’m always aware I’m doing this thing which is really great. So I guess feelings of loneliness are subsidised by that. It’s definitely a solitary existence learning your lines on your own. The Doctor is a bit of a loner anyway, isn’t he? However, I do like my own company. I’m no stranger to living on my own, either. It all works the way I’d like it to.”

The first behind-the-scenes photo released for Matt’s first Christmas Special, *A Christmas Carol*, in 2010.

With thoughts turning to his second series, Matt says he’s found a confidence which he thinks will inform how he develops in the role. “I’ve definitely become a little more dominant on set and a little more present. Undoubtedly. Although I hope I haven’t become a barbarian. I guess I understand more how it works for me, and I understand that, ultimately, that’s what translates onto screen. I’m quite particular about how I want things to work. I might have different ideas for a way a scene should be shot. If someone’s in my eye-line I’ll be very clear that they should move, or quieten down if it’s a quiet scene. It’s just getting the best out of yourself on the day.”

## WEDNESDAY 28 JULY, 2010

And here we are again, just a month or so on. Back at Upper Boat for a visit to the recording of this year’s festive Special, *A Christmas Carol*. Matt comes off set to be greeted with – as ever – questions. In between finishing up his first series and returning for this, he’s filmed a one-off drama, *Christopher and his Kind* about the formative years of novelist Christopher Isherwood. “I came back to *Doctor Who* and at the readthrough, Karen was like, ‘Your voice is a bit higher’. It was because I was still so in tune with Christopher, who’s voice is up there. I went, ‘Whoa! I’ve got to remedy that pretty swiftly!’ But slowly I found my way back into it.”

Matt is asked how returning to the role compares to his début. “Completely different. Last year the first month was just a whirlwind. Me and Karen still talk about that first day, going, ‘What the hell was that?!’ It’s only now I recognise the pressure I was under. Hopefully it will allow me to just keep pushing it further. That’s the aim. I don’t know how that’s going to manifest itself this year, but I want to challenge what it’s about – for the right reasons, not just to be different. I think that’s when I’m best as an actor, when I surprise myself.”

That answer prompts this next question: “Tom Baker always said the Doctor wasn’t an acting role, because the character can’t develop. Would you disagree with that?”

“Yeah,” says Matt. “I would. David’s Doctor definitely developed. If you look at him in the first series and the last they’re really interesting performances, both of them, but I think he got more and more interesting, and more and more inventive. I’m certainly of that school of thought. I mean, how could you not? The circumstances of your own life change, and if I played this part for 10 years it would be a different Doctor to the one that you see now, surely? It’s a bigger question about acting. And of course Tom was brilliant, and a great success. But for me, I like the idea that this part can be anything, at any time.”

In addition, Matt feels the show’s format continually refreshes the character. “Every week, the whole world is different, so all your senses change. Everything about acting is sense – or at least a lot of it is sense, and your environment, and the people you’re around. It’s one of the great virtues of this job, the constant change. Every Doctor’s been different, haven’t they? I was watching *Dr Who and the Daleks* last night – that was on Watch. The Peter Cushing one!”

## MONDAY 14 FEBRUARY, 2011

In Premier PR’s offices, focus is shifting to Matt’s second series, due at Easter. He’s faced with a high-concept query, that fits in with the show’s current timey-wimey tendencies: “When you took the role last year, word got out David Tennant had written you a note. If you were going to also send yourself a note, back in time, what advice would you give?”

“That’s a tough question,” says Matt, nonetheless rising to it. “I’d say don’t worry about the first couple of months, just keep going, keep moving, don’t think about it too much. Trust yourself. Have a go, which is what I did, really. The first day on any set is difficult. The first day on the set of *Doctor Who*, when you’re not used to it and where there are 10 paparazzi and a crowd of people watching your first scene, is even more pressurised. I remember thinking at the time that if I can get through this I can get through anything.”

Despite those early demands, Matt says he feels he settled into the Doctor quickly. “I tried to make him my own. I couldn’t imitate what David had done, that would be fruitless and it gets you nowhere. It would be un-artistic... and rubbish. I did it my way from the first word spoken. Yes, time brings with it a bit of confidence, a degree more conviction and all those things, but you know, you can’t rest on your laurels and you can’t become generic in any way.

“I love playing the Doctor. I love it. I see what all the fuss is about.”

## TUESDAY 15 MARCH, 2011

Upper Boat, and they’re shooting the sequence where the Doctor enters the Cyberman spaceship in *Closing Time*. Meanwhile, journalists wait in the Blue Box Cafe for Matt to come off set. When he does, after some questions about being reunited with James Corden (Craig), he faces a rather more existential enquiry. “Is the Doctor lonely?”

“Well, yes,” says Matt. “Where’s his home, right? But I think he fills his time really well. He’s certainly proactive. However, he does risk being lonely and it’s interesting to glimpse him like that. If you look at the contents of the Doctor’s life, all the choices he’s made where he’s lost people along the way, that has to have an impact on him at some point. Every week there’s a cleric who falls off the bandwagon, isn’t there? It’s interesting to wonder what happens if all of that stuff starts to resonate in his head.

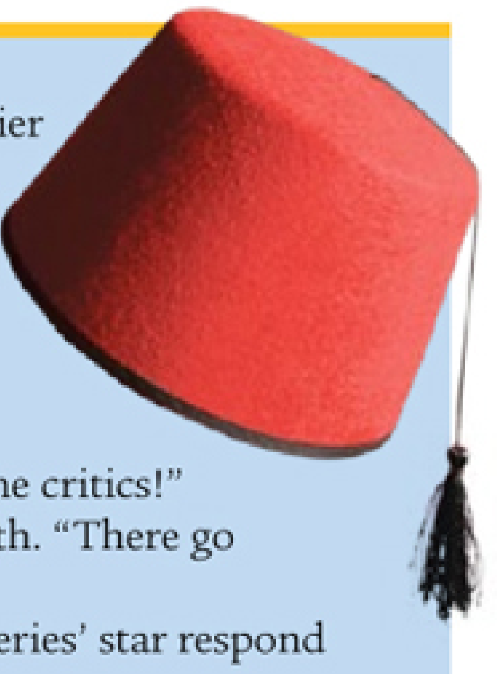
“Yes, he always finds the fun and the humour and the light in every disastrous situation, but to be able to do that you have to have felt the opposite.”

## TUESDAY 19 JULY, 2011

It’s a little over a month since *A Good Man Goes to War* delivered its final and biggest twist, the preposterous title of the next episode: ‘THE DOCTOR WILL BE BACK IN *LET’S KILL HITLER* – AUTUMN 2011.’ This is the year of the mid-series break, but that’s not what’s vexing the room.

> “Isn’t it good we’ve got a show that challenges children? That doesn’t spoon-feed them?”

James Corden, playing Craig Owens, was one of the many guest stars to join Matt Smith.



It’s another assembly at Premier PR and here’s someone pulling the trick of offering up a criticism by ascribing it to someone else. “Critics have said that *Doctor Who* is now too complicated to understand...”

“We can’t dumb it down for the critics!” booms a nicely robust Matt Smith. “There go my good reviews!”

But, seriously, how does the series’ star respond to this charge?

“My response is it’s like *The Simpsons*. *The Simpsons* can be received on many levels and it’s the same for *Doctor Who*. People say, ‘Is it too scary for kids?’ No it’s not, kids *should* feel afraid of *Doctor Who*. All the adults I talk to fondly recall being afraid when they were small. If you’re afraid in a controlled way it makes you appreciate fear in some respect. Is it too complicated? It’s only as complicated as you choose to invest in it. One of the reasons it’s doing well in America is the fact there’s great detail and layers. In a sci-fi culture, that’s what is consumed. I personally love that.

“However, some people get it more than others. My mum asks me a lot of questions about it, but she still enjoys it. So, no, I don’t think it is too complicated.

“I should also add, people are saying this without having seen the whole series. It’s an unfinished story, but if you give Steven the time to tell it, which he does, it makes sense. It just doesn’t make sense right now. Isn’t that good to raise questions? Isn’t it good we’ve got a TV show at half-past six that challenges audiences? That challenges children? That doesn’t spoon-feed them? I’m so tired of television that’s patronising and simple.”

## THURSDAY 29 SEPTEMBER, 2011

Recording is now underway on the Christmas Special, *The Doctor, the Widow and the Wardrobe*. At the Blue Box Cafe, *Doctor Who* guest stars Bill Bailey, Arabella Weir, Alexander Armstrong *et al* all take their turn with the press. Then it’s Matt.

“Whereas last year’s Special [*A Christmas Carol*] felt more like a romp, there’s a slow-burning magic to the world in this story. There’s this wonderful house that we land in at the top and it’s quite an interesting environment to meet the Doctor. I always like meeting him in a normal place, because it alienates him in quite a strange way. The Doctor is someone who believes in Christmas. I think it’s a day when you really catch him on fire.”

Will Matt and his family be watching the episode on December the 25th? “Yes, shamefully, I’m afraid so. But my sister usually gabbles on in the middle of it, and then so will my mum, and my dad will be like, ‘Shh!’”

The previous day, the controller of BBC Three, Zai Bennett, had announced the axing of *Doctor Who Confidential* as part of a series of cost-cutting initiatives. “I was really sorry to hear that,” says Matt. “I think it’s a pity because it’s a show that can reinvent itself year on year. But I guess people will come in and want to have their own fresh take on things. Some you win, some you lose.”

## WEDNESDAY 4 APRIL, 2012

Why has Matt Smith got soot all over his face? “If I told you, I’d have to kill you,” is all he’ll offer. It’s indicative of how locked down he and the rest of the cast are about discussing storyline stuff. But when the episode he’s working on, *Asylum of the Daleks*, makes it to air, it’s obvious this detail has no relevance whatsoever. Plus, it’s the least of the adventure’s twists. ►

## PRESS GANG

### JENNI PAIN

As *Doctor Who*’s current publicist, Jenni Pain will admit, like Matt Smith himself, she didn’t go into the job as a diehard fan. “Obviously I was aware it’s a big deal for the BBC and to lots of people. But much as Matt has said, it just wasn’t on TV when I was the right age to become a fan.” Despite that, she admits having worked on the series since 2012 “you do get really into it. Now I know more about *Doctor Who* than I thought I ever would. But, yeah, I obviously love it and I want it to do well.”

One of the biggest surprises for Jenni was discovering how devoted so many journalists are to the series. “That was a little bit shocking. I remember I did my first set visit for *Asylum of the Daleks*, and there were loads of Daleks there. I don’t think I’d ever seen journalists as passionate about a project in my life! It was lovely, actually, that people were so into it. A little bit of a relief as well.”

When was she introduced to Matt? “I think I’d been on the job for a week, and then I went up to Upper Boat, because they were still filming there, and met him when he was coming out of his trailer. He was great – just very friendly and warm. Not intimidating at all.”

During 2013, there were several *Doctor Who* announcements released under midnight embargoes. In some case, their contents would have leaked before the clock struck 12. Looking back, what does Jenni think of that strategy? “When I first joined, those embargoes worked absolutely fine. But last year we saw unprecedented interest in *Doctor Who*, what with the announcement of Peter as the next Doctor and everything around the 50th. That’s why there were the occasional slip-ups. But the thing is, you want stuff in the papers as much as you want it to appear online. There has to be a balance and by having that embargo it tends to work for both.

“Who knows what will happen with the series this year? Ultimately, thank God, people are still interested enough to want to leak stuff!”

During Matt’s time on the show, how well does Jenni think she got to know him? “That’s a tricky one. When you’re doing loads of interviews, junket days, screenings and photo shoots, there is a lot of downtime where you’re just chatting. That’s one of the good things about Matt, you could have a normal conversation with him about absolutely nothing. Have a laugh like colleagues.”

Of course, her time with him is now over (on the morning **DWM** speaks to Jenni, she’s just off to meet Peter Capaldi and work on the press release and photograph marking his first full day on set). But she never really said goodbye to Matt. There was always the possibility there’d be just one more bit of *Doctor Who* business to deal with. “Aw. That’s sad,” she says as the realisation dawns. “Shall I text him today and say, ‘Goodbye, Matt’? Ha ha!”

# THE MATT SMITH TAPES

*Doctor Who* has now moved to Roath Lock, and – actually – Jenna-Louise Coleman is in the building; spotted in the canteen. Having been introduced as the new companion at a press conference on 21 March, no-one thinks to challenge the explanation that she's here today for a costume fitting ahead of starting the show at Christmas. Instead, everyone's chittering excitedly about the Daleks, because this has been the *best* set visit, poking around inside the asylum, folks out-geeking each other by identifying which brand of metal meanie is which.

Then, to another meeting room. But here's a pleasing detail, there are loads of **DWM**s lying around and when Matt arrives, he picks up issue 445 and flicks through to the comic-strip. "Sometimes it's really flattering how they draw me," he muses, "and sometimes it's, 'God, is that what they think I look like?'" In this instance (Part Four of *The Chains of Olympus* drawn by Mike Collins) Matt approves. "Although, I'm not that handsome am I? I guess it gets my wonkiness, which is nice."

But to business – Daleks. "I don't think we quite did them justice last time," he admits, referring to 2010's *Victory of the Daleks*. "It was rompy, jovial. I don't think the design of them was as strong as it could have been. Hopefully, if we get this one right, we've made them scary again."

Matt, as it turns out, has been thinking a lot about these creatures. "Some people go, 'Oh the Daleks, they're just moving pepper pots!' and I say, [bashing the table after each sentence], 'No! They're not! They are aliens in tanks! They are psychopathic aliens, locked in a tank!' And that's what they are, you know? They're pure evil. One of the Doctor's great fears is to be trapped, but awake and alive. To be inside something like a Dalek is appalling to him."

This is now Matt's third series, and things are changing. At the press screening for *The Doctor, the Widow and the Wardrobe*, Steven Moffat announced Karen Gillan and Arthur Darvill were leaving the show. "I'm going to miss them terribly," reflects Matt, "because they're my great friends and creatively we're very in tune. But, that didn't happen overnight – we had to work at it.

"The thing with *Doctor Who* is, you've seen us come and go. You've interviewed David and Chris before me. And Billie [Piper] and Catherine [Tate]. The show will continue with or without me, Karen and Arthur. We are fragments of a great big plateau of science-fiction history and very privileged to be a part of that. I'll miss them, but it's also exciting their story is coming to an end."

In March, Matt attended his first official *Doctor Who* convention, held at the Millennium Centre in Cardiff. "They screened *The Eleventh Hour* and me, Karen and Arthur were just sort of going, 'Oh, happy days'. I recall when we were making that Piers Wenger [the show's executive producer from 2009 to 2011] saying, 'Remember this, because it will be one of the greatest times of your life – when you were in the mire, trying to find this character, trying to find this man'."

What were *Doctor Who* fans like en masse? Scary? "*Nooo!* They're friendly and enthusiastic. I think we could do with more of that nowadays. They're not trying to play it cool. Plus a lot of fans are, like, eight. What's scary about a happy and enthusiastic eight-year-old? Nothing."

Matt Smith, Karen Gillan and Arthur Darvill speak to fans at the 2012 *Doctor Who* Convention in Cardiff.

## TUESDAY 28 AUGUST, 2012

Lunch has been called, and everyone is filing off the Victorian street set for this year's Christmas Special, *The Snowmen*. But Matt is sat in his canvas chair, chatting to a particularly young co-star, a small boy who's telling him he recently visited the *Doctor Who* Experience and his favourite thing was the Daleks. "Watch this Saturday," grins the Time Lord, referring to the upcoming *Asylum of the Daleks*. "There's loads of them." How many? "Millions. Gazillions."

Aside from the Doctor's natty purple outfit, the big news is the arrival – for real this time, we're sure! – of his new companion, who is still to be named. "What's interesting about her is she changes the way the Doctor is, slightly," says Matt. "I think with Amy and Rory they'd become this crack team. But now we meet the Doctor in a very different place. He's presented with this young, beautiful woman and that does strange things to him. Again. As always with *Doctor Who*, the essence and the heartbeat is the same: Old alien, hot chick, travel through the universe and get into capers."

From seemingly out of nowhere, an obsession is building that Matt might be moving on. "All good things come to an end," he replies. "My mum is aghast at the thought of me ever not being Doctor Who. Who knows? At the moment I've got the rest of this year. We've got the 50th next year and I'm committed to that. After, I'll sit down with Steven and see where we go. But nowadays I don't think you can do it for seven years like Tom Baker did. It's 10 months a year. It's 11-day fortnights. It is an extraordinary workload."

## WEDNESDAY 6 MARCH, 2013

It's Matt Smith on the phone, ostensibly to talk about *The Bells of Saint John*. But, c'mon, there's something bigger on the horizon, and does he think *Doctor Who*'s 50th will top James Bond's recent half-century celebrations? "Well, that's the aim! It's got to, hasn't it? Although for the record I watched *Skyfall* the other day and I loved it. Daniel [Craig] was just brilliant." It turns out Matt would rather like to compare notes with his fellow British icon. "We both came into our roles at similar times," he says, "and I remember we both got really frosty receptions. So I'm thrilled he's been such a success. He's one of the great Bonds, isn't he?"

While plans are still coalescing for November, with shooting on the 50th Anniversary Special due to begin in the next month, there's a rumour going around that, if he's not invited back for the Special, Peter Davison is going to make his own episode alongside fellow former Doctors…

"I kind of want to see them do that version!" says Matt. "Again, for the fans, it would be brilliant if a couple of them looked each other in the eye at some point."

Finally, does Matt get fatigued at the now constant speculation he's quitting? "No," he sighs. "It's just par for the course, isn't it? People are always going to ask, and people are entitled to ask." And if he should leave, would he think it interesting for the show to go older with the next Doctor? "Can they get any younger?!" he laughs.

## FRIDAY 19 APRIL, 2013

There's cake in this Upper Boat meeting room. A chocolate hedgehog. Otherwise, no real evidence that right now filming is underway on *Doctor Who*'s 50th anniversary adventure. Journalists were briefly taken onto the TARDIS set for a requisite poke around (Steven Moffat having to chivvy someone into switching on the lights first), and that never, ever gets old. Then there was a glimpse of a barn-like construction, plus Joanna Page in costume as Elizabeth I. But that's been about it. The rest of the day has been all about wondering when someone is going to break rank and put a knife through that spiny mammalian-shaped wodge.

Then Matt arrives, and how's he been coping acting alongside another Doctor, David Tennant, who's returning for this jamboree? "I think I do go, 'Oh God, I should have done it like that,' when I watch David," he says. "But it's weird really. We react at similar speeds to things, but hopefully the Doctors are quite different."

Is it weird to look across and think, "God, that's Doctor Who?"

"Oh, I do think that," he says nodding vigorously. "Absolutely. Cos there's the suit and the shoes and it's really immediate, like, 'Oh, he's back'."

Matt says one of the joys of having David on set has been the opportunity to talk to someone who's been through a similar experience. "I could list you 20 unexpected things about being the Doctor. It's unexpected to have people dress up as you. It's unexpected to have little figures of you. It's unexpected to have people coming to watch you film. It's unexpected to go to America and see the support over there…

"There are so many things that you can't really share with anyone because it either sounds like you're bragging or moaning. But actually you're just trying to find a context for how to deal with it and how to enjoy it. So I've appreciated being able to talk to David. I think I said to him that being in *Doctor Who* is like a term of office."

And – here it is again – is Matt's term coming to an end soon?

"Did I mention there was a general election coming up? No. I mean, you can assume whatever you want. But you know what assumption is. It's the mother of something, isn't it? So I will leave that with you…"

*The Time of the Doctor*: the Eleventh Doctor's last stand…

POLICE PUBLIC CALL BOX

"A big part of me wanted to stay. It's a wonderful job. I'll never play another part quite like this…"

## THURSDAY 26 SEPTEMBER, 2013

A week away from wrapping on *The Time of the Doctor* and Matt Smith's time *as* the Doctor (his final scene will be an innocuous one, reaching outside the TARDIS doors to pick up the phone to Clara), this Thursday afternoon marks his last proper *Doctor Who* junket.

On 1 June, the BBC confirmed Matt is, indeed, leaving *Doctor Who*. "It's that bittersweet thing," he says now. "For some reason or another I'm going. I don't know why. But a big part of me wanted to stay because it's a wonderful job and he's a wonderful character. My life will never be the same. I'll never play another part quite like this.

"However, being really frank with you, what happens is you have to ask yourself what more you can bring to it and what more you can get out of it creatively. Being an actor is about putting yourself in positions where you feel challenged. I think I've had a good run at *Doctor Who* and it's been a wonderful time, but at some point your life needs to change." ►

## PRESS GANG

### EDWARD RUSSELL

*Doctor Who* is such a big deal it has something few – if any – other UK TV shows do: a brand account manager. Edward Russell has been in that role since 2006.

"My job is to work with all the various stakeholders across *Doctor Who* – like pictures, websites and all that stuff – and bring them together and make sure they've got what they want," he tells **DWM**. "Plus, to make sure it's all in the spirit of the TV show."

He was there when plans were formed to introduce Matt Smith on a special episode of *Doctor Who Confidential*. "That came from Piers Wenger who was the executive producer. He wanted to do something different, to make it an event. Plus, Matt was an unknown. Had we just put his name out people would have had a lot of questions. There's something about his character that once you see him on TV you really get why he's been cast."

In those early days, Edward says, "A lot of people were anxious about how it was going to work and I had to assure them that the new version of the series was going to be every bit as successful as it had been previously."

He, like Kerry Parker, accompanied Matt and Karen on that coach tour.

"What was interesting was the way Matt's celebrity grew over the week. When we were in Belfast on the Monday, people were interested. But as we put out more and more pictures and the news was travelling with us, he suddenly became a bit more famous. By the time we were heading towards London, he was a full-on superstar."

Edward continues: "Obviously I've worked with previous Doctors and everyone is really excited to meet them, but there's something specific about Matt Smith. It's more like he's a rock star than a TV actor. I certainly experienced that when we were at the Celebration weekend last November [at London's ExCeL Centre]. When people were having their photo with Jenna, they maybe posed with an arm round her. With Matt they were touching his bum! They were crying! They didn't want to be taken away!"

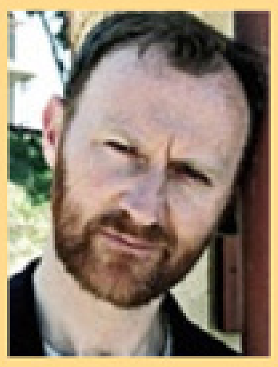
Does it ever bug Edward that people who want to work on *Doctor Who*-related projects will sometimes say Cardiff is too controlling? "That's interesting," he muses. "I don't know if people think we're too controlling. It's possible they think we take ourselves too seriously, and I wouldn't dispute that, because I think to be a success at things, you have to take it seriously. *Doctor Who* is a massive success, so it would be hard to convince us we're doing something wrong."

Five years on from being unveiled as the Doctor, Edward hopes Matt Smith left the show with increased confidence. "When he started, he was unsure about his own abilities. I'm sure deep down he knew he could act and he knew he wouldn't have been chosen for the role unless he was right. People are always quick to criticise elements of the show, but Matt seems to be almost universally loved. I hope he's taken that away with him, because he really should."

Edward Russell and the crew celebrate Matt's 30th birthday.

## ELEVEN-PLUS

Interviewed over the years, Matt's colleagues share their thoughts on Number 11...



### MARK GATISS

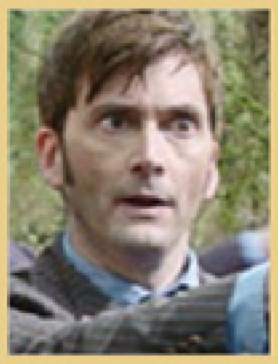
for Victory of the Daleks

"Matt has an amazing Patrick Troughton-ish energy. But there's something freshly minted about him. It's already a cliché, but he's sort of like a new-born foal. He galumphs about, with these enormous hands, enormous boots and enormous hair. And sort of knocks things over. He approaches the universe with an open heart and is rather disappointed when it turns out to be malevolent. He has an appetite for life and new experiences. Matt is like an old soul. Very professorial. He has glasses in real life and he looks at you over them... even when he's not wearing them."

### KAREN GILLAN

for Asylum of the Daleks

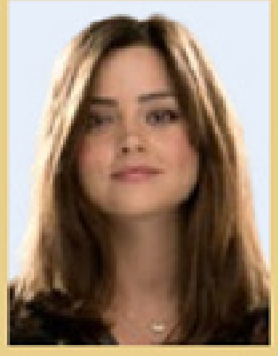
"Matt and I have developed such a strong on-screen and off-screen relationship. He is one of my best mates and we work together every day. But also, having experienced something crazy with someone at the same time creates quite a strong connection, I think. That's going to be one of the weirdest things about leaving the show."



### DAVID TENNANT

for The Day of the Doctor

"*Doctor Who* is Matt's gig. I'm a guest on his show, so it was down to him to be okay about it. Which, mercifully, he was! In fact, he's been very enthusiastic about the whole idea of this happening. I was slightly nervous, but I'd talked to Matt a bit and I suspected he was quite up for it. So that really took the curse off any discomfort. Plus, it's been interesting to swap notes. Less on playing the part and more on the stuff that comes with it; the kind of lifestyle that is inflicted upon you. The particular attention *Doctor Who* gets is relatively unique, so it's been interesting to share some of that with him."



### JENNA COLEMAN

for The Time of the Doctor

"What will I miss about working with Matt? Oh my goodness, everything! His energy. I think the most exciting thing about him is reading a scene and he can turn anything on its head, he's so inventive and clever and very funny."

### STEVEN MOFFAT

for The Time of the Doctor

"I hope people will realise how much of a performance it has been from Matt. He's not like the Doctor in real life. He's actually a cool young guy, rather than an asexual twittering nutcase. But when he goes into interviews, particularly if they're on television, he tends to go straight into Doctor-land, because he likes being the Doctor and has admitted to making the tea like the Doctor just in order to cheer himself up! I don't think he'll ever stop having that compartment in his head where he just thinks, 'Right, I'm going to be the Doctor for a while, because I like him.'"

Fond farewells – the Doctor says goodbye to Clara (Jenna Coleman) and faces his destiny on Trenzalore.

> "I remember my first day. It's so odd thinking back. It was nerve-racking. How have four years passed?"

◂ The regeneration sequence will be shot next week. That's going to be a weird day. "Sure it is, yeah. I remember my first day. It's so odd, thinking back. How have four years passed? I remember coming into David's TARDIS and seeing him and having a photo taken. It was nerve-racking. That's why I'm keen to treat this regeneration as any other scene. I'll do my best and make it about the work. It can't be about my emotions leaving the show. You have to put the character first. It's a big day for Peter [Capaldi] as well, and I want to respect that and make sure he has the start he deserves."

What does Matt think of his successor? "He's a brilliant actor. He's got a wonderful comic ability and invention, the right amount of weirdness about him as a person. He has great angles! But I don't want to talk him up too much, cos that's unfair. However I have great faith he's going to be a really fabulous Doctor, and good luck to him because I like him and I wish him well."

When Peter's casting was revealed on *Doctor Who Live* in August, there was a recorded interview with Matt, recalling how the very man had congratulated him after the original airing of *The Eleventh Hour*. "Can you believe that?" enthuses Matt when he's asked about it now. "It was on Wardour Street [in central London] and he came up and went, 'You're great, man, I think you're great!' And I was like, 'Wow, thanks Peter Capaldi! I think *you're* great!' I really needed that. Honestly, it was such a... I can say this to you now; it was such a weird time for me coming into *Doctor Who*. Very different for Peter. Everyone goes, 'That feels right'. For me, everyone was saying, 'That feels *wrong*'. Then *The Eleventh Hour* came out and people started to slowly – I think – come around. The thing is with *Doctor Who*, you're never going to please everyone. You're never going to be everyone's Doctor, but you'll be some people's Doctor. That's okay, that's the nature of the show, that's why it's good."

Has Matt any advice for the new guy? "No, not really. We've talked – but, obviously, what me and Peter say to each other is between me and Peter. With the greatest respect. I'm not going to talk to you about the things that I talk to him about, it's a very private conversation. Yeah, yeah, we've had lunch."

The last few questions from the journalists: What keepsakes will you take, Matt?

"I'll try and take the sonic," he replies. "I'll try and take both blazers. The weird thing is, it's not like I can ever wear them. Can you imagine I go down to the pub with my purple jacket on? 'You're an idiot! What are you doing?!'"

What are you going to miss most?

"People," he says. "And being the Doctor – cos that's amazing."

When *The Time of the Doctor* airs at Christmas, it does so with a splendid sense of closure for the Eleventh Doctor's stint in the TARDIS. A beautiful final speech, the bow tie fluttering to the floor. But, in real life, it's never so romantic. There's a vague expectation of one more encounter at the press screening for the episode, but, when that comes around Matt is appearing on stage in *American Psycho*, and has to send his apologies. Here, then, it ends. Matt Smith is being whisked out of the room and back onto set. "Thanks dudes!" he waves. "See you soon!" As cheery as ever. As polite. As shockingly young. As thoughtful. That was Matt Smith.

And that *was* Matt Smith. **DWM**

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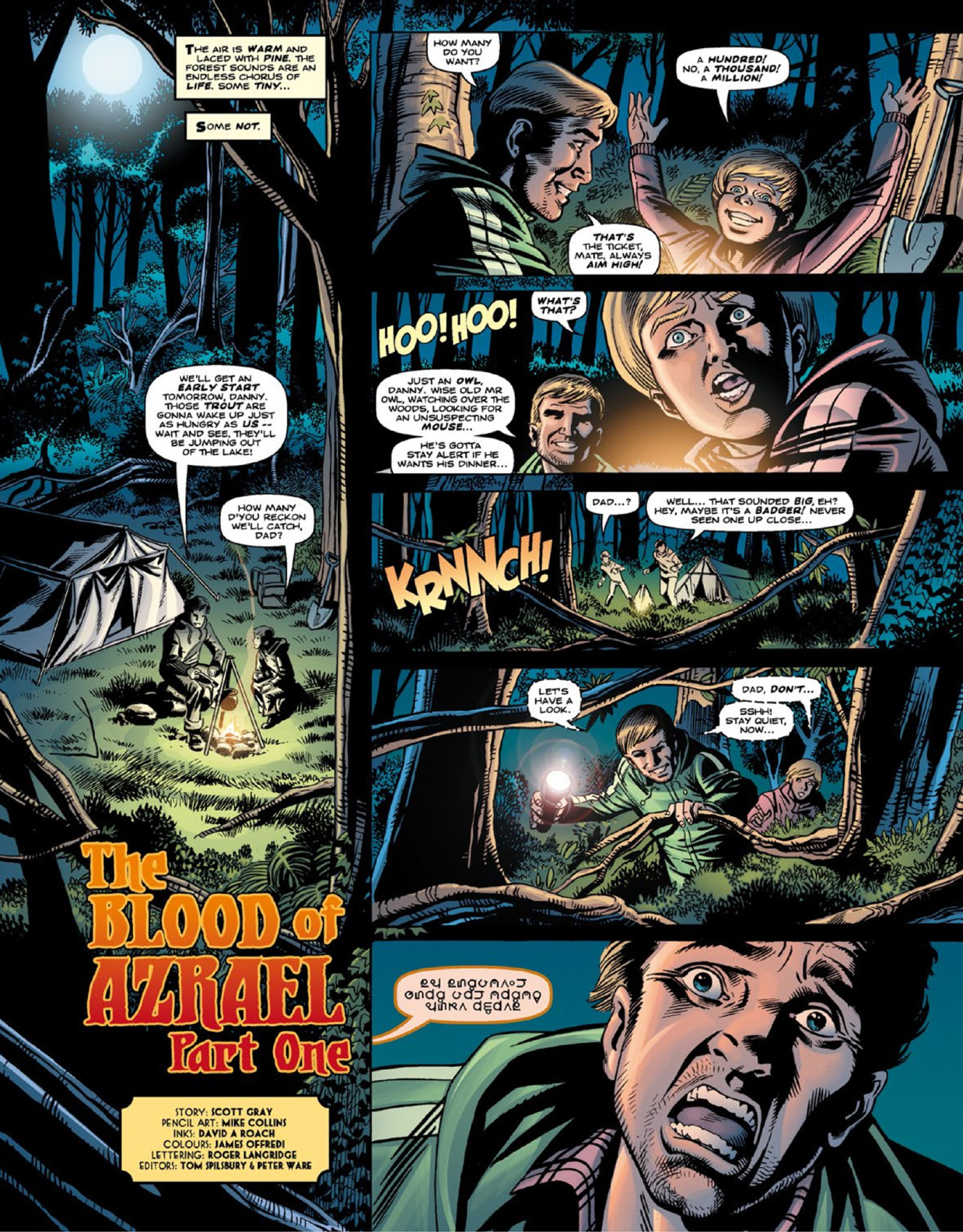
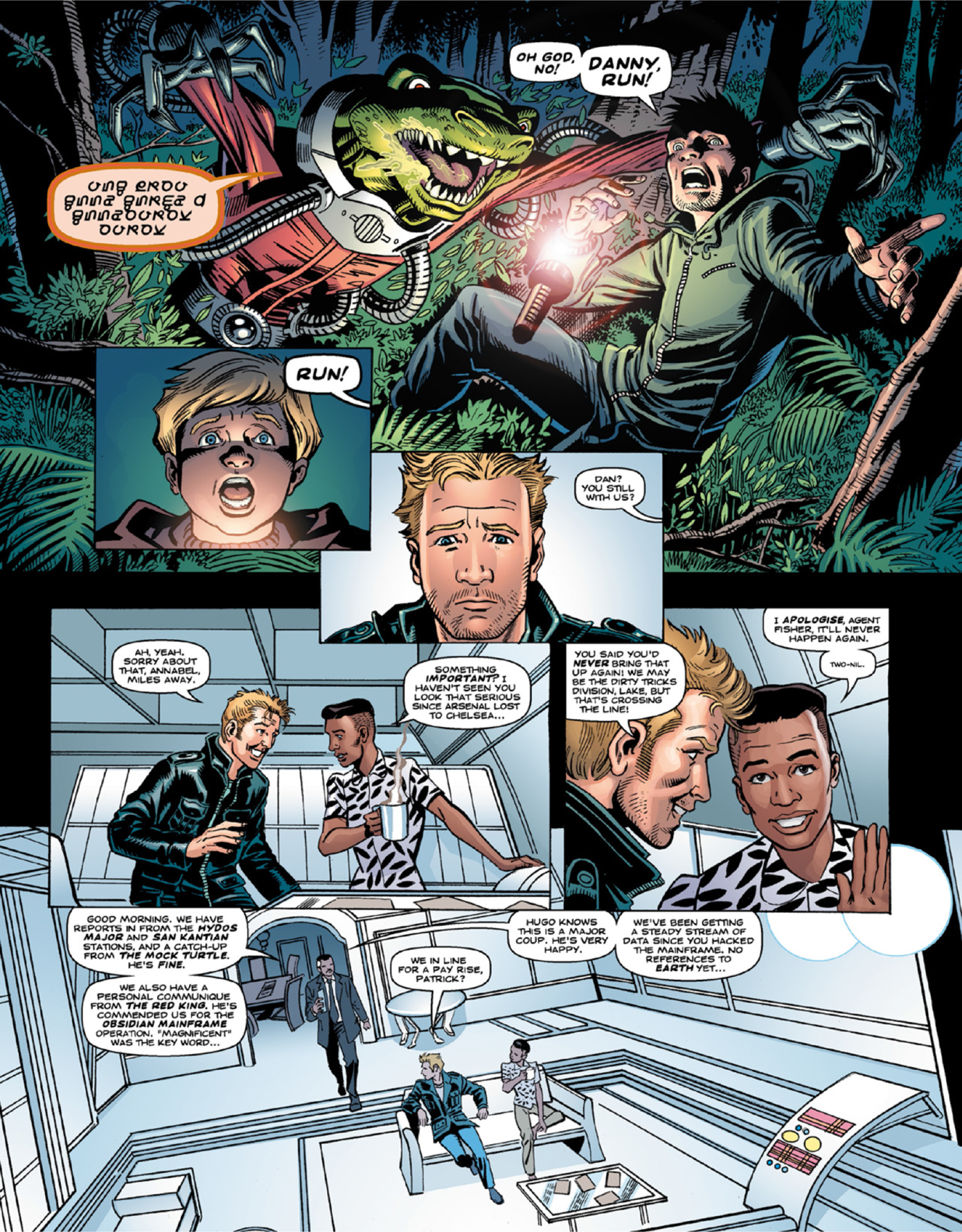
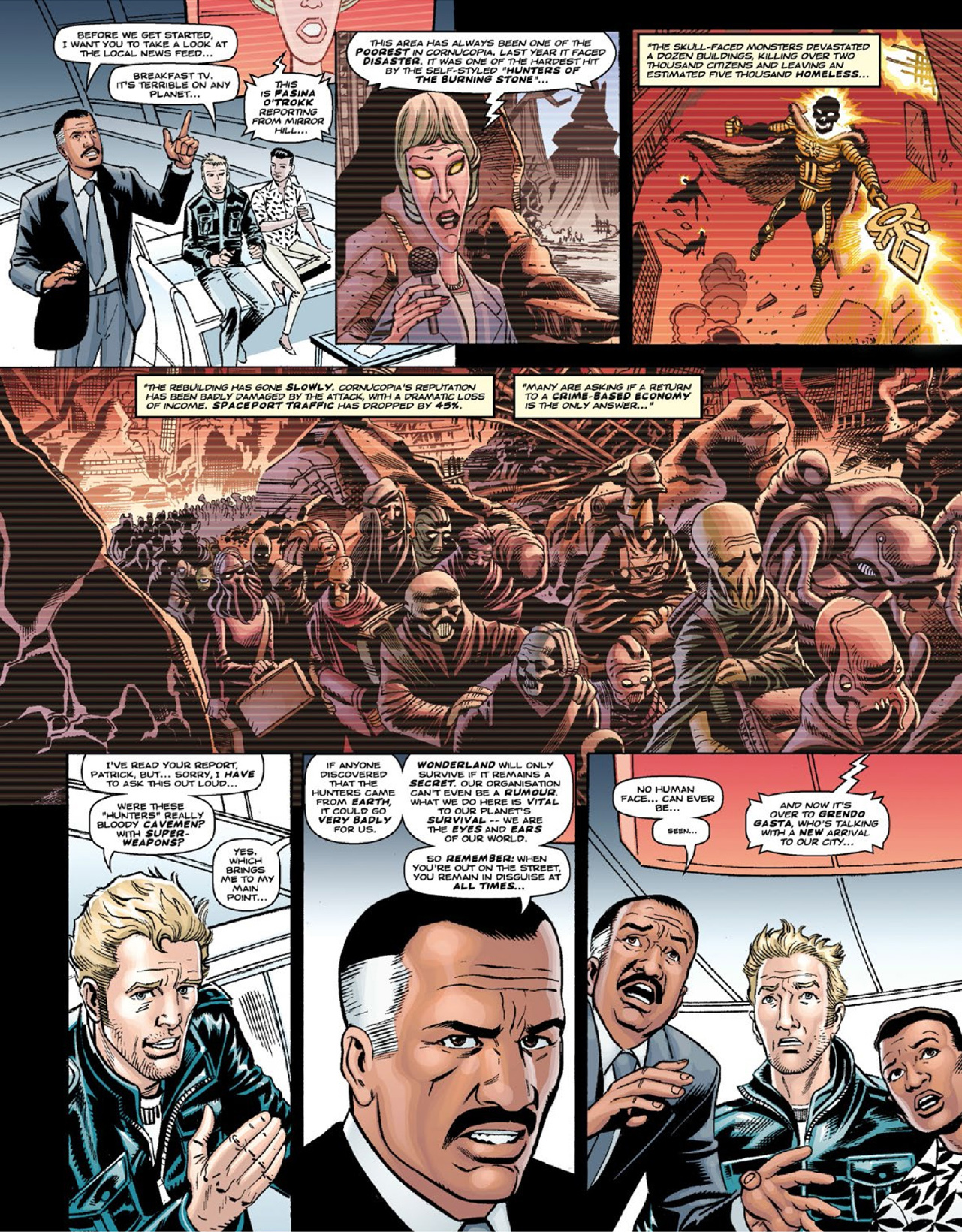

THE AIR IS WARM AND LACED WITH PINE. THE FOREST SOUNDS ARE AN ENDLESS CHORUS OF LIFE. SOME TINY...
SOME NOT.
WE'LL GET AN EARLY START TOMORROW, DANNY. THOSE TROUT ARE GONNA WAKE UP JUST AS HUNGRY AS US -- WAIT AND SEE, THEY'LL BE JUMPING OUT OF THE LAKE!
HOW MANY D'YOU RECKON WE'LL CATCH, DAD?
HOW MANY DO YOU WANT?
A HUNDRED! NO, A THOUSAND! A MILLION!
THAT'S THE TICKET, MATE, ALWAYS AIM HIGH!
HOO! HOO!
WHAT'S THAT?
JUST AN OWL, DANNY. WISE OLD MR OWL, WATCHING OVER THE WOODS, LOOKING FOR AN UNSUSPECTING MOUSE...
HE'S GOTTA STAY ALERT IF HE WANTS HIS DINNER...
DAD...?
WELL... THAT SOUNDED BIG, EH? HEY, MAYBE IT'S A BADGER! NEVER SEEN ONE UP CLOSE...
KRNNCH!
LET'S HAVE A LOOK.
DAD, DON'T...
SSHH! STAY QUIET, NOW...

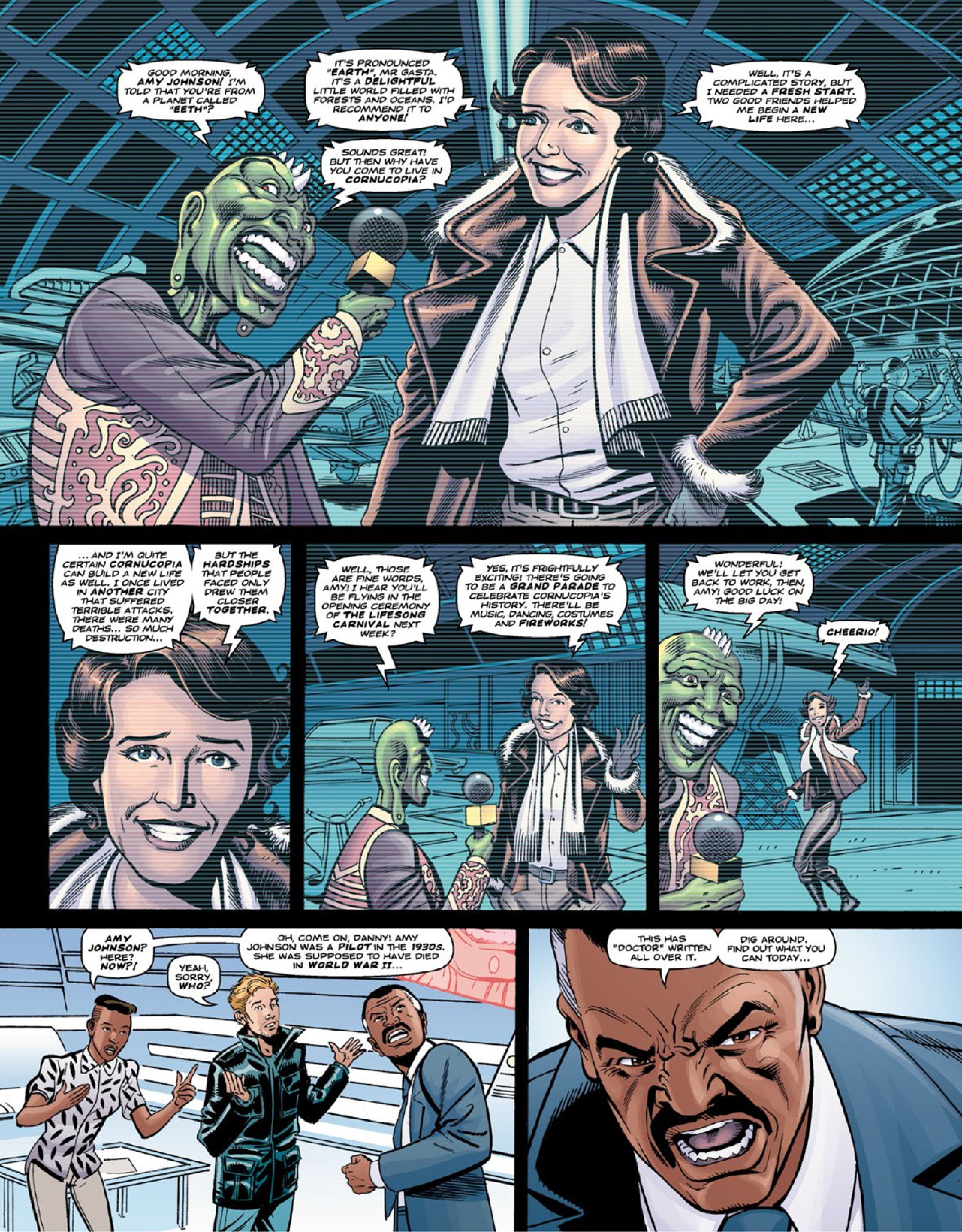
# The BLOOD of AZRAEL

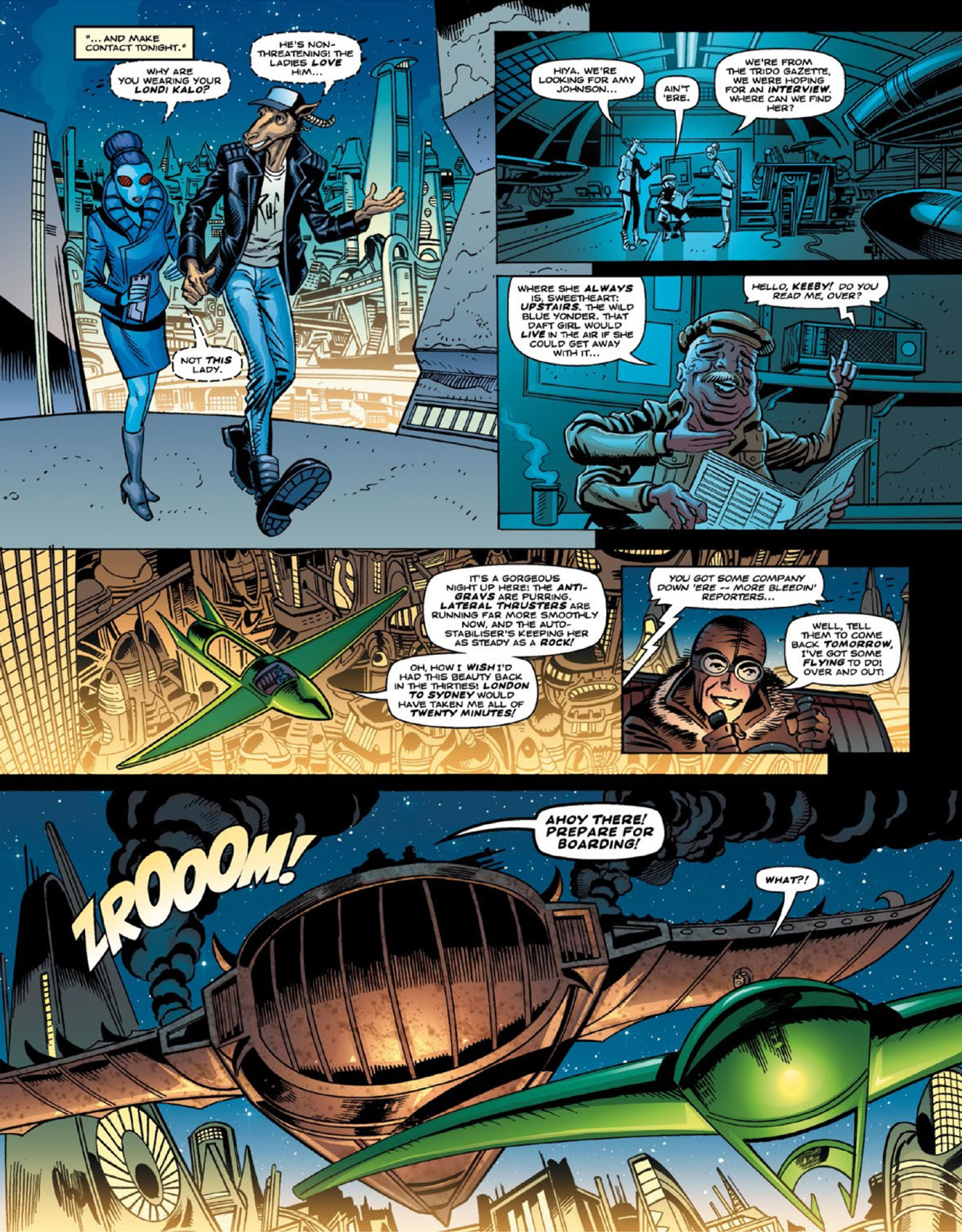
## Part One

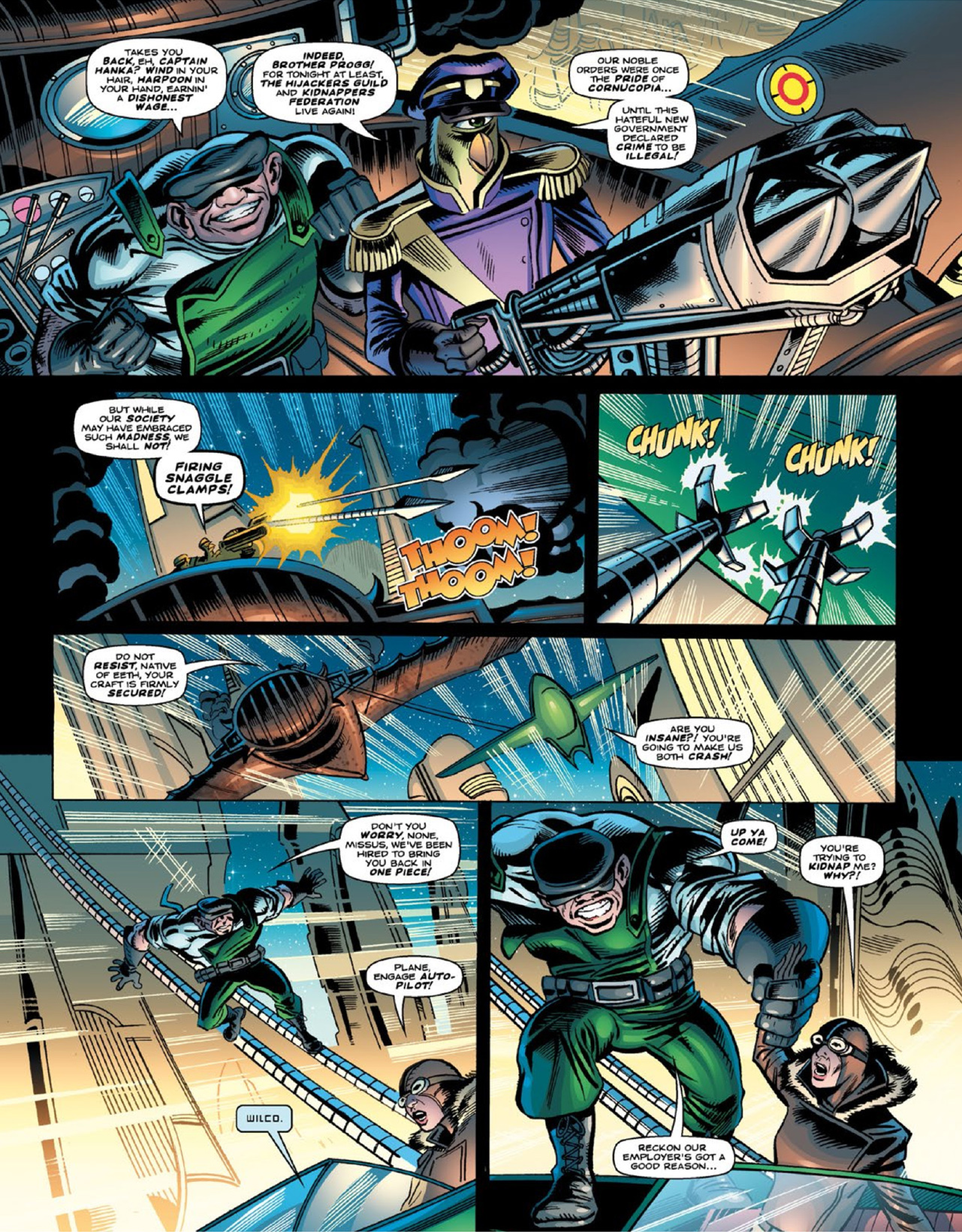
STORY: SCOTT GRAY
PENCIL ART: MIKE COLLINS
INKS: DAVID A ROACH
COLOURS: JAMES OFFREDI
LETTERING: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY & PETER WARE

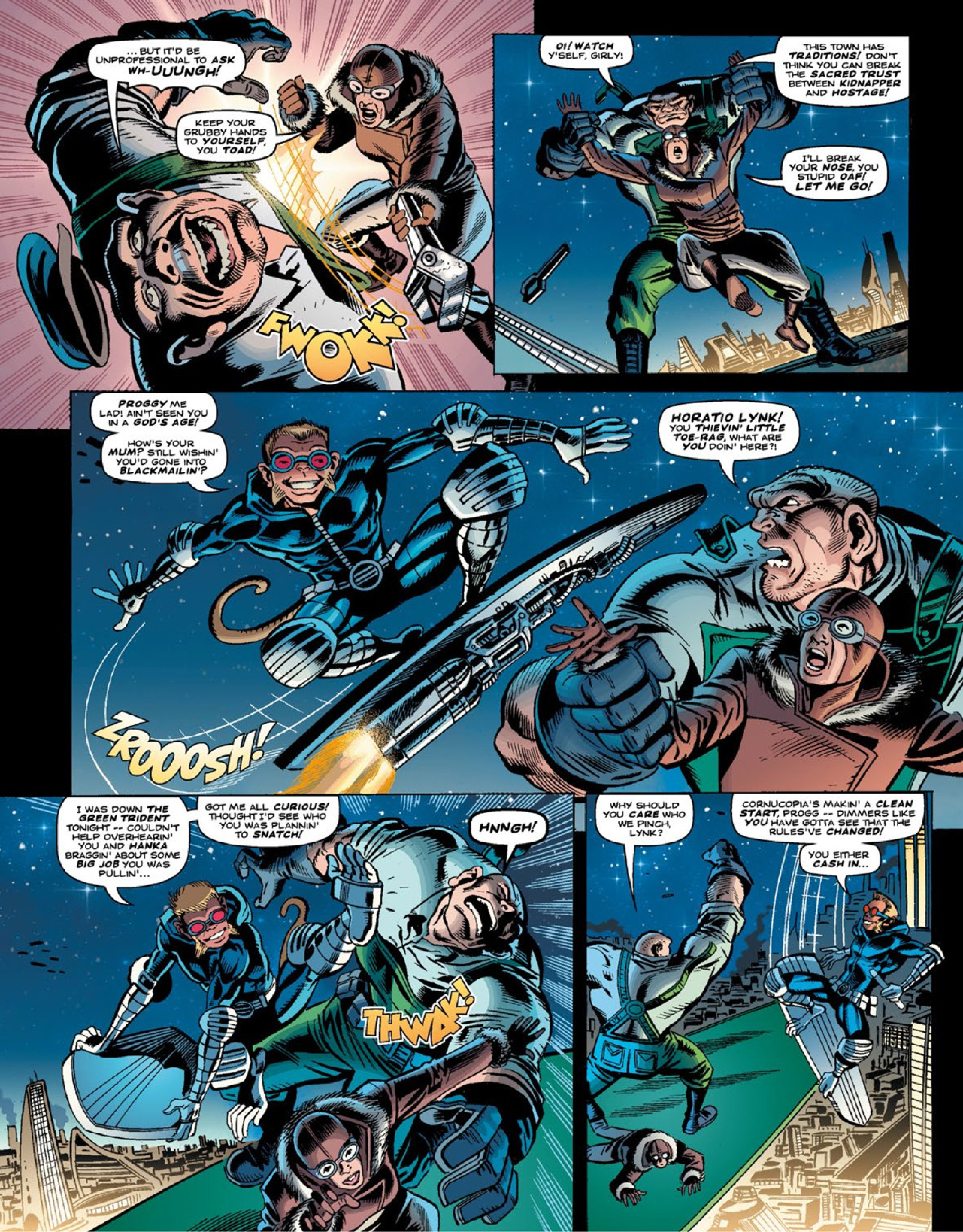

OH GOD, NO!
DANNY, RUN!
RUN!
DAN? YOU STILL WITH US?
AH, YEAH. SORRY ABOUT THAT, ANNABEL, MILES AWAY.
SOMETHING *IMPORTANT?* I HAVEN'T SEEN YOU LOOK THAT SERIOUS SINCE ARSENAL LOST TO CHELSEA...
YOU SAID YOU'D *NEVER* BRING THAT UP AGAIN! WE MAY BE THE DIRTY TRICKS DIVISION, LAKE, BUT THAT'S CROSSING THE LINE!
I *APOLOGISE*, AGENT FISHER, IT'LL NEVER HAPPEN AGAIN.
TWO-NIL.
GOOD MORNING. WE HAVE REPORTS IN FROM THE *HYDOS MAJOR* AND *SAN KANTIAN* STATIONS, AND A CATCH-UP FROM *THE MOCK TURTLE*. HE'S *FINE*.
WE ALSO HAVE A PERSONAL COMMUNIQUE FROM *THE RED KING*. HE'S COMMENDED US FOR THE *OBSIDIAN MAINFRAME* OPERATION. "MAGNIFICENT" WAS THE KEY WORD...
WE IN LINE FOR A PAY RISE, PATRICK?
HUGO KNOWS THIS IS A MAJOR COUP. HE'S VERY HAPPY.
WE'VE BEEN GETTING A STEADY STREAM OF DATA SINCE YOU HACKED THE MAINFRAME. NO REFERENCES TO *EARTH* YET...

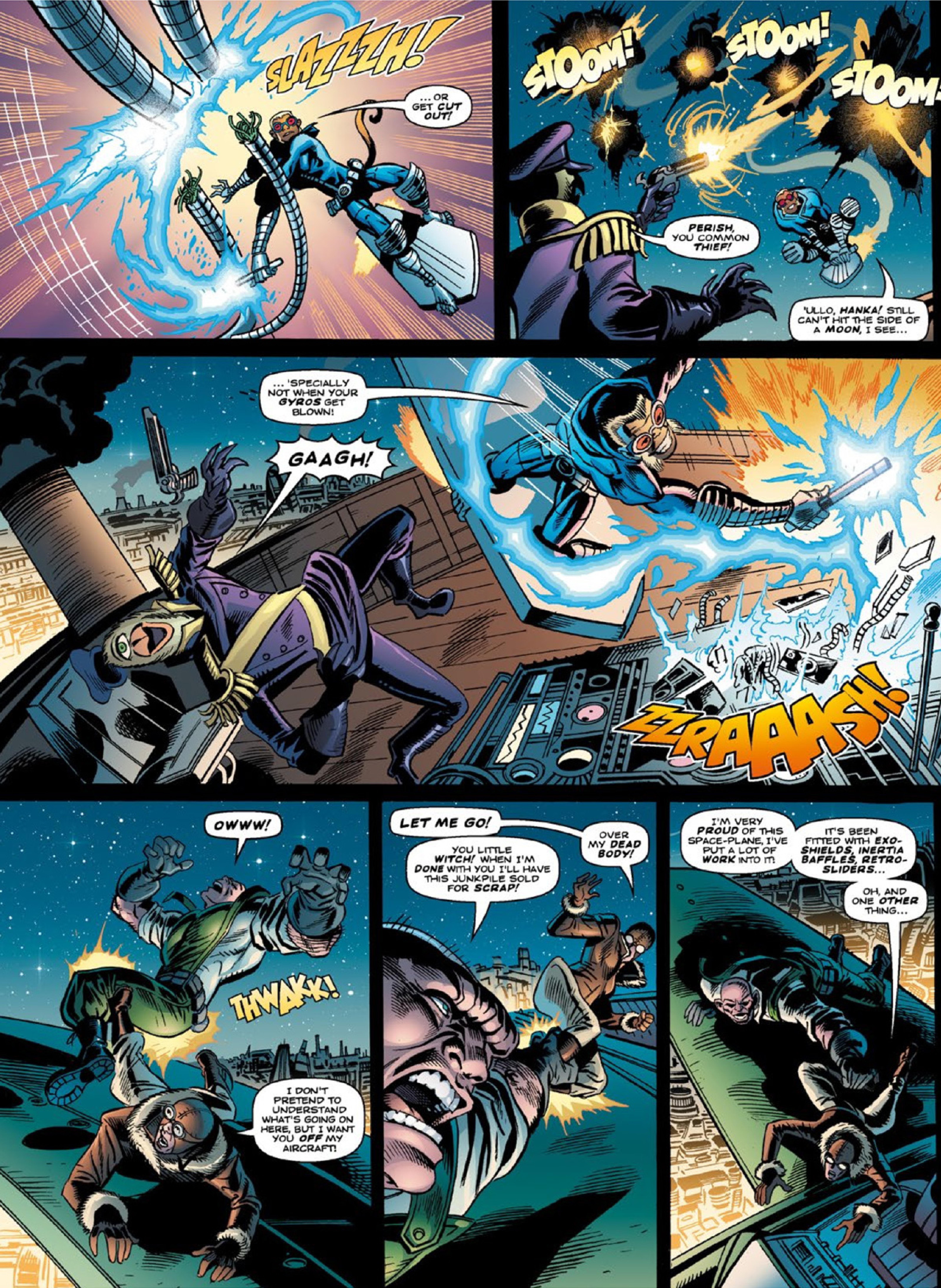

BEFORE WE GET STARTED, I WANT YOU TO TAKE A LOOK AT THE LOCAL NEWS FEED...
BREAKFAST TV. IT'S TERRIBLE ON ANY PLANET...
THIS IS **FASINA O'TROKK** REPORTING FROM MIRROR HILL...
THIS AREA HAS ALWAYS BEEN ONE OF THE **POOREST** IN CORNUCOPIA. LAST YEAR IT FACED **DISASTER**. IT WAS ONE OF THE HARDEST HIT BY THE SELF-STYLED "**HUNTERS OF THE BURNING STONE**"...
"THE SKULL-FACED MONSTERS DEVASTATED A DOZEN BUILDINGS, KILLING OVER TWO THOUSAND CITIZENS AND LEAVING AN ESTIMATED FIVE THOUSAND **HOMELESS**...
"THE REBUILDING HAS GONE **SLOWLY**. CORNUCOPIA'S REPUTATION HAS BEEN BADLY DAMAGED BY THE ATTACK, WITH A DRAMATIC LOSS OF INCOME. **SPACEPORT TRAFFIC** HAS DROPPED BY **45%**.
"MANY ARE ASKING IF A RETURN TO A **CRIME-BASED ECONOMY** IS THE ONLY ANSWER..."
I'VE READ YOUR REPORT, PATRICK, BUT... SORRY, I **HAVE** TO ASK THIS OUT LOUD...
WERE THESE "HUNTERS" REALLY BLOODY **CAVEMEN**? WITH **SUPER-WEAPONS**?
YES. WHICH BRINGS ME TO MY MAIN POINT...
IF ANYONE DISCOVERED THAT THE HUNTERS CAME FROM **EARTH**, IT COULD GO **VERY BADLY** FOR US.
**WONDERLAND** WILL ONLY SURVIVE IF IT REMAINS A **SECRET**. OUR ORGANISATION CAN'T EVEN BE A **RUMOUR**. WHAT WE DO HERE IS **VITAL** TO OUR PLANET'S **SURVIVAL** -- WE ARE THE **EYES** AND **EARS** OF OUR WORLD.
SO **REMEMBER**: WHEN YOU'RE OUT ON THE STREET, YOU REMAIN IN DISGUISE AT **ALL TIMES**...
NO HUMAN FACE... CAN EVER BE...
SEEN...
AND NOW IT'S OVER TO **GRENDO GASTA**, WHO'S TALKING WITH A **NEW** ARRIVAL TO OUR CITY...

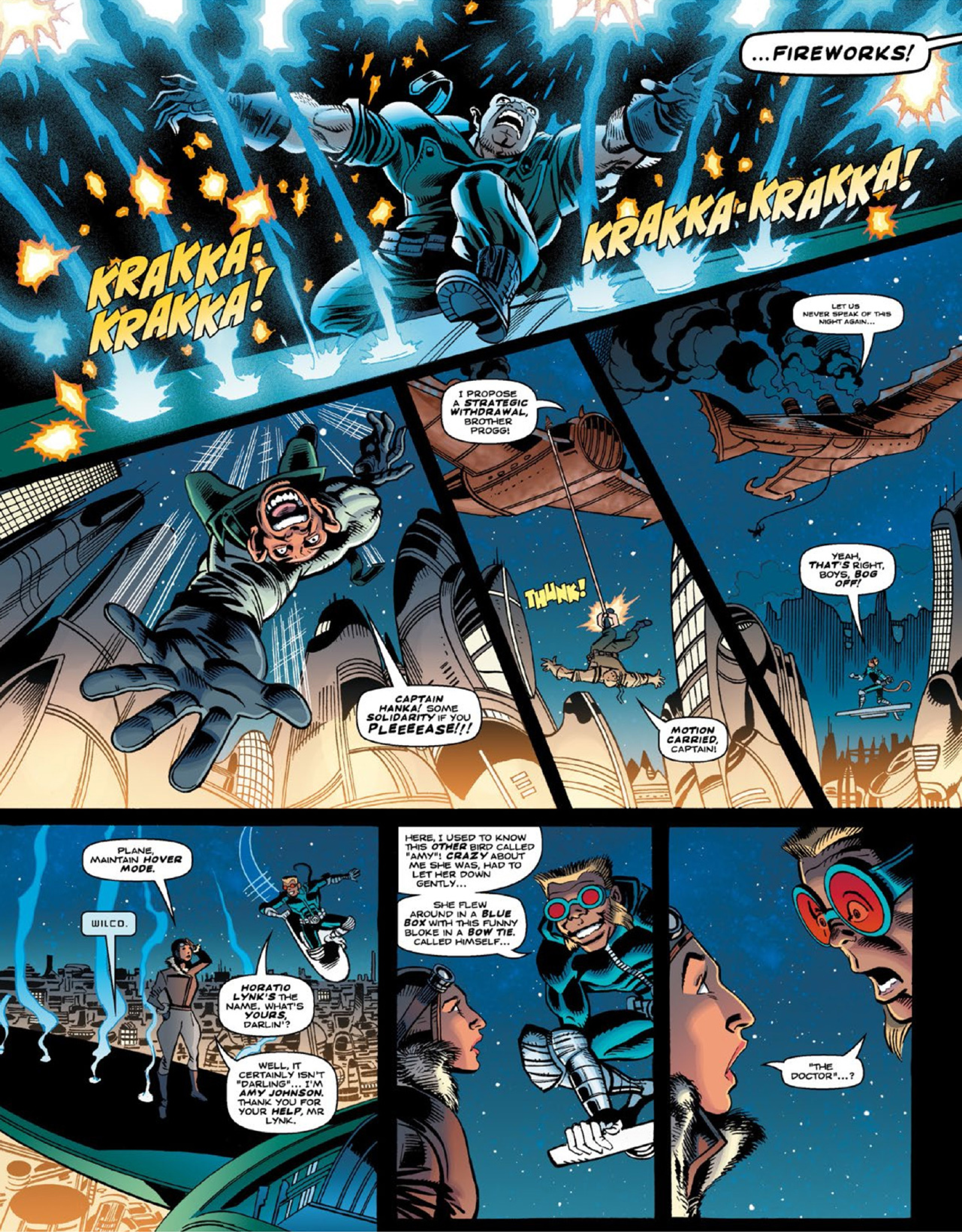

GOOD MORNING, AMY JOHNSON! I'M TOLD THAT YOU'RE FROM A PLANET CALLED "EETH"?
IT'S PRONOUNCED "EARTH", MR GASTA. IT'S A DELIGHTFUL LITTLE WORLD FILLED WITH FORESTS AND OCEANS. I'D RECOMMEND IT TO ANYONE!
SOUNDS GREAT! BUT THEN WHY HAVE YOU COME TO LIVE IN CORNUCOPIA?
WELL, IT'S A COMPLICATED STORY, BUT I NEEDED A FRESH START. TWO GOOD FRIENDS HELPED ME BEGIN A NEW LIFE HERE...
... AND I'M QUITE CERTAIN CORNUCOPIA CAN BUILD A NEW LIFE AS WELL. I ONCE LIVED IN ANOTHER CITY THAT SUFFERED TERRIBLE ATTACKS. THERE WERE MANY DEATHS... SO MUCH DESTRUCTION...
BUT THE HARDSHIPS THAT PEOPLE FACED ONLY DREW THEM CLOSER TOGETHER.
WELL, THOSE ARE FINE WORDS, AMY! I HEAR YOU'LL BE FLYING IN THE OPENING CEREMONY OF THE LIFESONG CARNIVAL NEXT WEEK?
YES, IT'S FRIGHTFULLY EXCITING! THERE'S GOING TO BE A GRAND PARADE TO CELEBRATE CORNUCOPIA'S HISTORY. THERE'LL BE MUSIC, DANCING, COSTUMES AND FIREWORKS!
WONDERFUL! WE'LL LET YOU GET BACK TO WORK, THEN, AMY! GOOD LUCK ON THE BIG DAY!
CHEERIO!
AMY JOHNSON? HERE? NOW?!
YEAH, SORRY, WHO?
OH, COME ON, DANNY! AMY JOHNSON WAS A PILOT IN THE 1930s. SHE WAS SUPPOSED TO HAVE DIED IN WORLD WAR II...
THIS HAS "DOCTOR" WRITTEN ALL OVER IT.
DIG AROUND. FIND OUT WHAT YOU CAN TODAY...

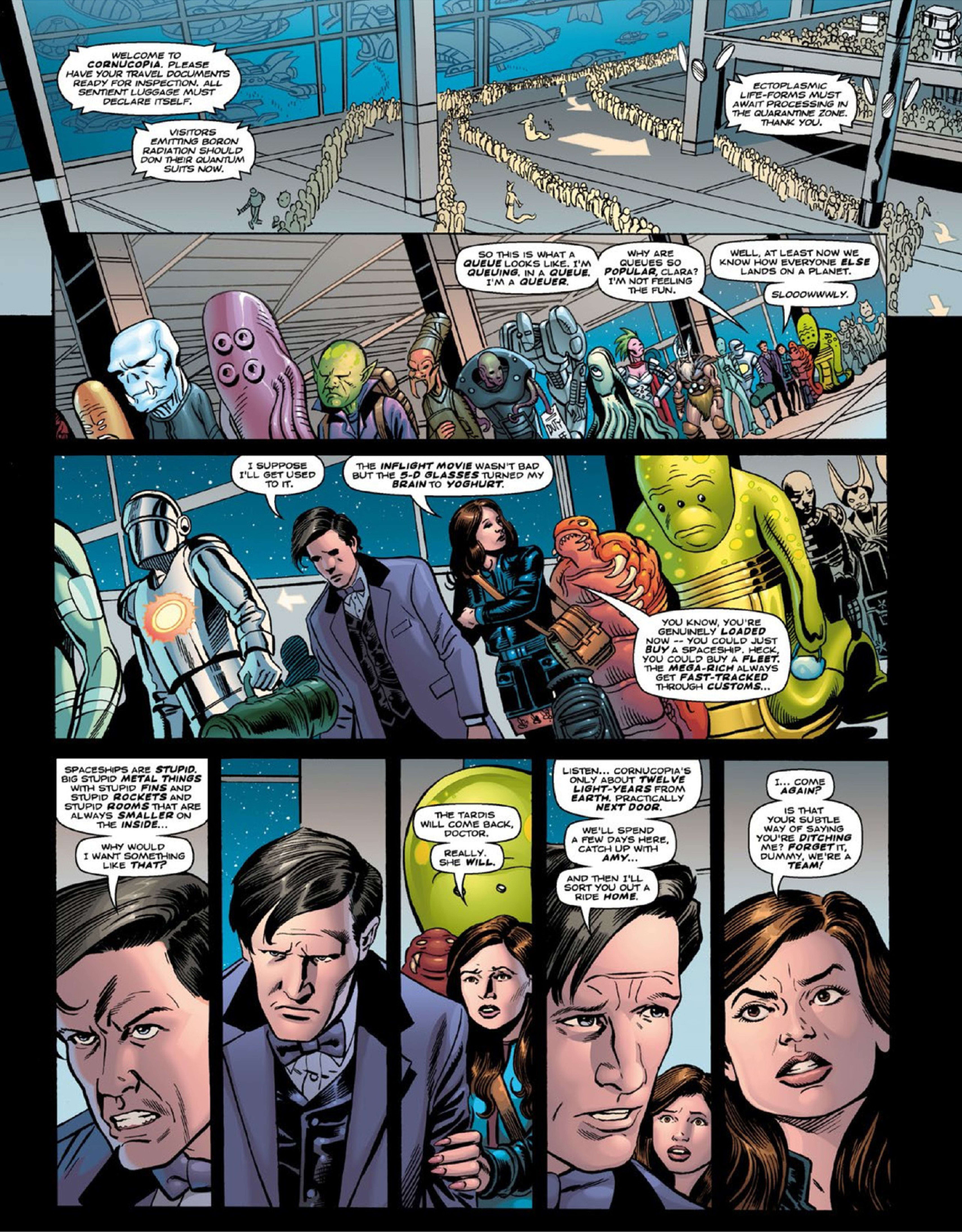

"... AND MAKE CONTACT TONIGHT."
WHY ARE YOU WEARING YOUR ***LONDI KALO?***
HE'S NON-THREATENING! THE LADIES ***LOVE*** HIM...
NOT ***THIS*** LADY.
HIYA. WE'RE LOOKING FOR AMY JOHNSON...
AIN'T 'ERE.
WE'RE FROM THE TRIDO GAZETTE, WE WERE HOPING FOR AN ***INTERVIEW***. WHERE CAN WE FIND HER?
WHERE SHE ***ALWAYS*** IS, SWEETHEART: ***UPSTAIRS***. THE WILD BLUE YONDER. THAT DAFT GIRL WOULD ***LIVE*** IN THE AIR IF SHE COULD GET AWAY WITH IT...
HELLO, ***KEEBY!*** DO YOU READ ME, OVER?
IT'S A GORGEOUS NIGHT UP HERE! THE ***ANTI-GRAVS*** ARE PURRING. ***LATERAL THRUSTERS*** ARE RUNNING FAR MORE SMOOTHLY NOW, AND THE AUTO-STABILISER'S KEEPING HER AS STEADY AS A ***ROCK!***
OH, HOW I ***WISH*** I'D HAD THIS BEAUTY BACK IN THE THIRTIES! ***LONDON TO SYDNEY*** WOULD HAVE TAKEN ME ALL OF ***TWENTY MINUTES!***
YOU GOT SOME COMPANY DOWN 'ERE -- MORE BLEEDIN' REPORTERS...
WELL, TELL THEM TO COME BACK ***TOMORROW,*** I'VE GOT SOME ***FLYING*** TO DO! OVER AND OUT!
ZROOOM!
AHOY THERE! PREPARE FOR BOARDING!
WHAT?!

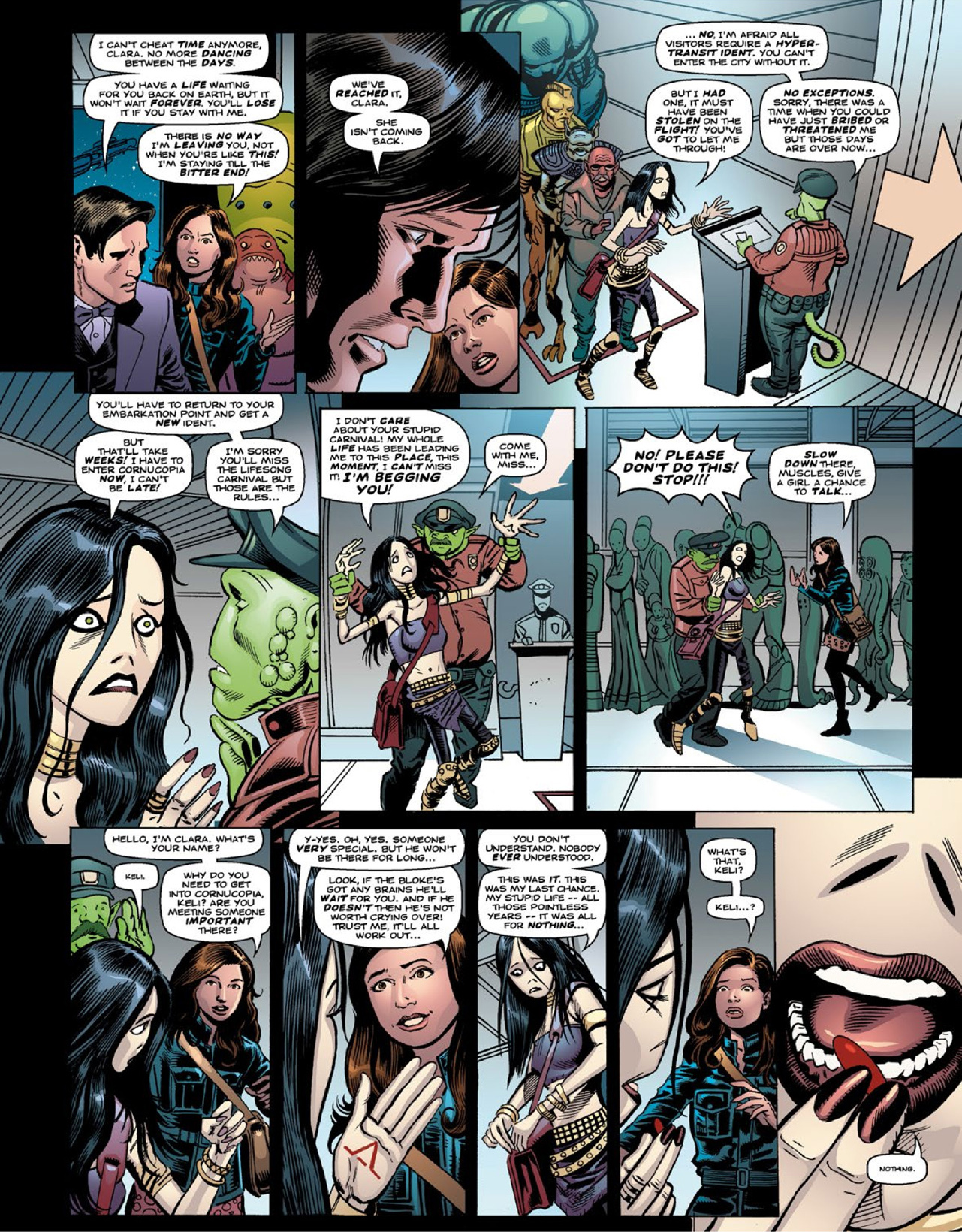

TAKES YOU BACK, EH, CAPTAIN HANKA? WIND IN YOUR HAIR, HARPOON IN YOUR HAND, EARNIN' A DISHONEST WAGE...
INDEED, BROTHER PROGG! FOR TONIGHT AT LEAST, THE HIJACKERS GUILD AND KIDNAPPERS FEDERATION LIVE AGAIN!
OUR NOBLE ORDERS WERE ONCE THE PRIDE OF CORNUCOPIA...
UNTIL THIS HATEFUL NEW GOVERNMENT DECLARED CRIME TO BE ILLEGAL!
BUT WHILE OUR SOCIETY MAY HAVE EMBRACED SUCH MADNESS, WE SHALL NOT!
FIRING SNAGGLE CLAMPS!
THOOM! THOOM!
CHUNK!
CHUNK!
DO NOT RESIST, NATIVE OF EETH, YOUR CRAFT IS FIRMLY SECURED!
ARE YOU INSANE?! YOU'RE GOING TO MAKE US BOTH CRASH!
DON'T YOU WORRY, NONE, MISSUS, WE'VE BEEN HIRED TO BRING YOU BACK IN ONE PIECE!
PLANE, ENGAGE AUTO-PILOT!
WILCO.
UP YA COME!
YOU'RE TRYING TO KIDNAP ME? WHY?!
RECKON OUR EMPLOYER'S GOT A GOOD REASON...

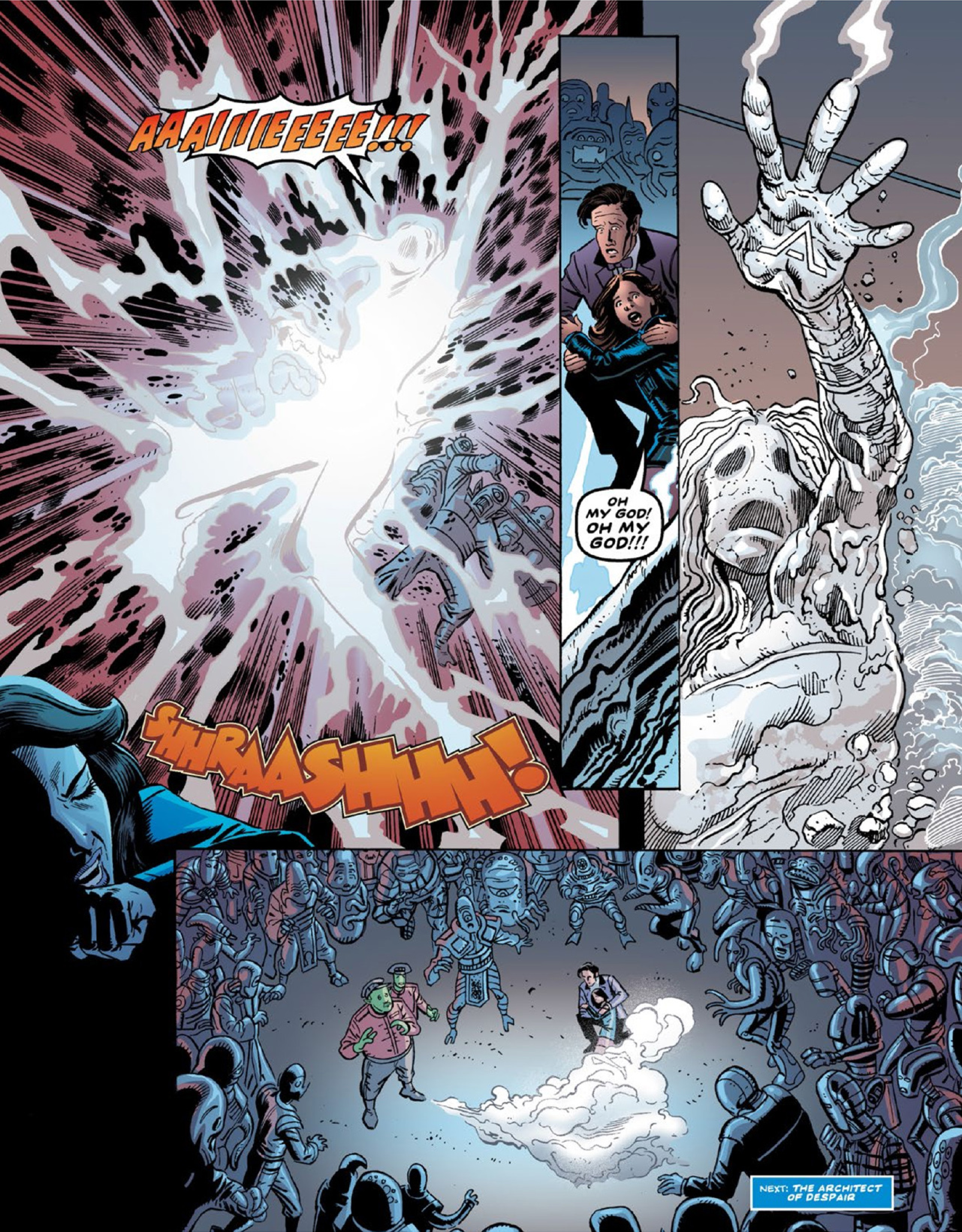

... BUT IT'D BE UNPROFESSIONAL TO ASK WH-UUUNGH!
KEEP YOUR GRUBBY HANDS TO YOURSELF, YOU TOAD!
FWOK!
OI! WATCH Y'SELF, GIRLY!
THIS TOWN HAS TRADITIONS! DON'T THINK YOU CAN BREAK THE SACRED TRUST BETWEEN KIDNAPPER AND HOSTAGE!
I'LL BREAK YOUR NOSE, YOU STUPID OAF! LET ME GO!
PROGGY ME LAD! AIN'T SEEN YOU IN A GOD'S AGE!
HOW'S YOUR MUM? STILL WISHIN' YOU'D GONE INTO BLACKMAILIN'?
HORATIO LYNK! YOU THIEVIN' LITTLE TOE-RAG, WHAT ARE YOU DOIN' HERE?!
ZROOOSH!
I WAS DOWN THE GREEN TRIDENT TONIGHT -- COULDN'T HELP OVERHEARIN' YOU AND HANKA BRAGGIN' ABOUT SOME BIG JOB YOU WAS PULLIN'...
GOT ME ALL CURIOUS! THOUGHT I'D SEE WHO YOU WAS PLANNIN' TO SNATCH!
HNNGH!
THWAK!
WHY SHOULD YOU CARE WHO WE PINCH, LYNK?
CORNUCOPIA'S MAKIN' A CLEAN START, PROGG -- DIMMERS LIKE YOU HAVE GOTTA SEE THAT THE RULES'VE CHANGED!
YOU EITHER CASH IN...


SLAZZZZH!
...OR GET CUT OUT!
STOOM! STOOM! STOOM!
PERISH, YOU COMMON THIEF!
'ULLO, HANKA! STILL CAN'T HIT THE SIDE OF A MOON, I SEE...
...'SPECIALLY NOT WHEN YOUR GYROS GET BLOWN!
GAAGH!
ZZRAAAASH!
OWWW!
THWAKK!
I DON'T PRETEND TO UNDERSTAND WHAT'S GOING ON HERE, BUT I WANT YOU OFF MY AIRCRAFT!
LET ME GO!
OVER MY DEAD BODY!
YOU LITTLE WITCH! WHEN I'M DONE WITH YOU I'LL HAVE THIS JUNKPILE SOLD FOR SCRAP!
I'M VERY PROUD OF THIS SPACE-PLANE, I'VE PUT A LOT OF WORK INTO IT!
IT'S BEEN FITTED WITH EXO-SHIELDS, INERTIA BAFFLES, RETRO-SLIDERS...
OH, AND ONE OTHER THING...


...FIREWORKS!
KRAKKA-KRAKKA!
KRAKKA-KRAKKA!
CAPTAIN HANKA! SOME SOLIDARITY IF YOU PLEEEEASE!!!
I PROPOSE A STRATEGIC WITHDRAWAL, BROTHER PROGG!
THUNK!
MOTION CARRIED, CAPTAIN!
LET US NEVER SPEAK OF THIS NIGHT AGAIN...
YEAH, THAT'S RIGHT, BOYS, BOG OFF!
PLANE, MAINTAIN HOVER MODE.
WILCO.
HORATIO LYNK'S THE NAME. WHAT'S YOURS, DARLIN'?
WELL, IT CERTAINLY ISN'T "DARLING"... I'M AMY JOHNSON. THANK YOU FOR YOUR HELP, MR LYNK.
HERE, I USED TO KNOW THIS OTHER BIRD CALLED "AMY"! CRAZY ABOUT ME SHE WAS, HAD TO LET HER DOWN GENTLY...
SHE FLEW AROUND IN A BLUE BOX WITH THIS FUNNY BLOKE IN A BOW TIE. CALLED HIMSELF...
"THE DOCTOR"...?


WELCOME TO CORNUCOPIA. PLEASE HAVE YOUR TRAVEL DOCUMENTS READY FOR INSPECTION. ALL SENTIENT LUGGAGE MUST DECLARE ITSELF.
VISITORS EMITTING BORON RADIATION SHOULD DON THEIR QUANTUM SUITS NOW.
ECTOPLASMIC LIFE-FORMS MUST AWAIT PROCESSING IN THE QUARANTINE ZONE. THANK YOU.
SO THIS IS WHAT A QUEUE LOOKS LIKE. I'M QUEUING, IN A QUEUE. I'M A QUEUER.
WHY ARE QUEUES SO POPULAR, CLARA? I'M NOT FEELING THE FUN.
WELL, AT LEAST NOW WE KNOW HOW EVERYONE ELSE LANDS ON A PLANET.
SLOOOWWWLY.
I SUPPOSE I'LL GET USED TO IT.
THE INFLIGHT MOVIE WASN'T BAD BUT THE 5-D GLASSES TURNED MY BRAIN TO YOGHURT.
YOU KNOW, YOU'RE GENUINELY LOADED NOW -- YOU COULD JUST BUY A SPACESHIP. HECK, YOU COULD BUY A FLEET. THE MEGA-RICH ALWAYS GET FAST-TRACKED THROUGH CUSTOMS...
SPACESHIPS ARE STUPID. BIG STUPID METAL THINGS WITH STUPID FINS AND STUPID ROCKETS AND STUPID ROOMS THAT ARE ALWAYS SMALLER ON THE INSIDE...
WHY WOULD I WANT SOMETHING LIKE THAT?
THE TARDIS WILL COME BACK, DOCTOR.
REALLY. SHE WILL.
LISTEN... CORNUCOPIA'S ONLY ABOUT TWELVE LIGHT-YEARS FROM EARTH. PRACTICALLY NEXT DOOR.
WE'LL SPEND A FEW DAYS HERE, CATCH UP WITH AMY...
AND THEN I'LL SORT YOU OUT A RIDE HOME.
I... COME AGAIN?
IS THAT YOUR SUBTLE WAY OF SAYING YOU'RE DITCHING ME? FORGET IT, DUMMY, WE'RE A TEAM!


I CAN'T CHEAT TIME ANYMORE, CLARA. NO MORE DANCING BETWEEN THE DAYS.
YOU HAVE A LIFE WAITING FOR YOU BACK ON EARTH, BUT IT WON'T WAIT FOREVER. YOU'LL LOSE IT IF YOU STAY WITH ME.
THERE IS NO WAY I'M LEAVING YOU, NOT WHEN YOU'RE LIKE THIS! I'M STAYING TILL THE BITTER END!
WE'VE REACHED IT, CLARA.
SHE ISN'T COMING BACK.
... NO, I'M AFRAID ALL VISITORS REQUIRE A HYPER-TRANSIT IDENT. YOU CAN'T ENTER THE CITY WITHOUT IT.
BUT I HAD ONE, IT MUST HAVE BEEN STOLEN ON THE FLIGHT! YOU'VE GOT TO LET ME THROUGH!
NO EXCEPTIONS. SORRY, THERE WAS A TIME WHEN YOU COULD HAVE JUST BRIBED OR THREATENED ME BUT THOSE DAYS ARE OVER NOW...
YOU'LL HAVE TO RETURN TO YOUR EMBARKATION POINT AND GET A NEW IDENT.
BUT THAT'LL TAKE WEEKS! I HAVE TO ENTER CORNUCOPIA NOW, I CAN'T BE LATE!
I'M SORRY YOU'LL MISS THE LIFESONG CARNIVAL BUT THOSE ARE THE RULES...
I DON'T CARE ABOUT YOUR STUPID CARNIVAL! MY WHOLE LIFE HAS BEEN LEADING ME TO THIS PLACE, THIS MOMENT, I CAN'T MISS IT! I'M BEGGING YOU!
COME WITH ME, MISS...
NO! PLEASE DON'T DO THIS! STOP!!!
SLOW DOWN THERE, MUSCLES, GIVE A GIRL A CHANCE TO TALK...
HELLO, I'M CLARA. WHAT'S YOUR NAME?
KELI.
WHY DO YOU NEED TO GET INTO CORNUCOPIA, KELI? ARE YOU MEETING SOMEONE IMPORTANT THERE?
Y-YES. OH, YES. SOMEONE VERY SPECIAL. BUT HE WON'T BE THERE FOR LONG...
LOOK, IF THE BLOKE'S GOT ANY BRAINS HE'LL WAIT FOR YOU. AND IF HE DOESN'T THEN HE'S NOT WORTH CRYING OVER! TRUST ME, IT'LL ALL WORK OUT...
YOU DON'T UNDERSTAND. NOBODY EVER UNDERSTOOD.
THIS WAS IT. THIS WAS MY LAST CHANCE. MY STUPID LIFE -- ALL THOSE POINTLESS YEARS -- IT WAS ALL FOR NOTHING...
WHAT'S THAT, KELI?
KELI...?
NOTHING.


AAAIIIIEEEEE!!!
OH MY GOD! OH MY GOD!!!
SHRAASHHHH!
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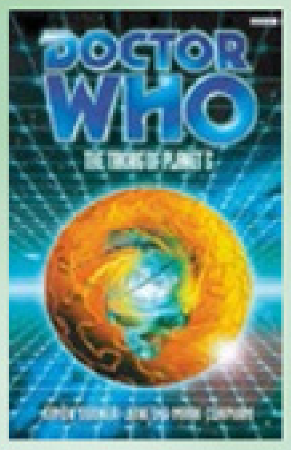
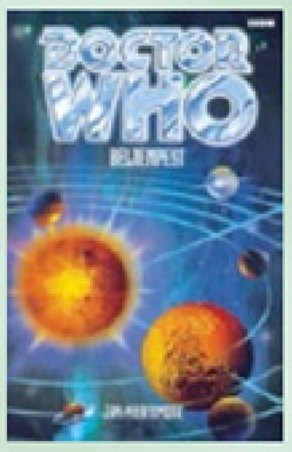

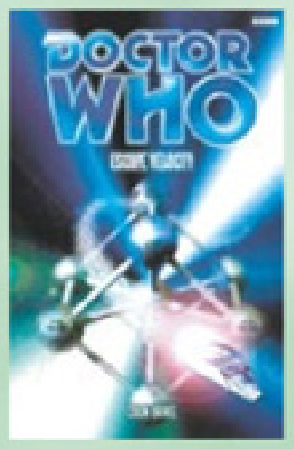

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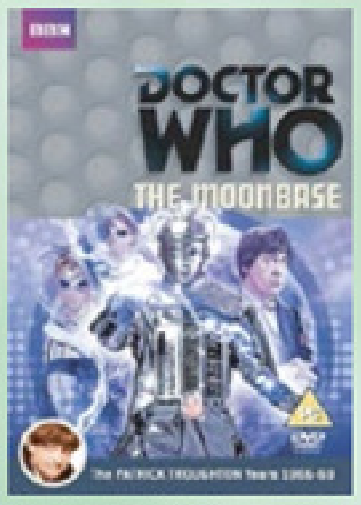

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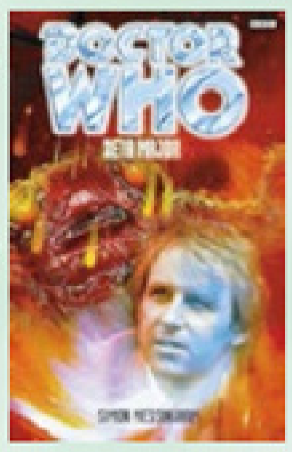

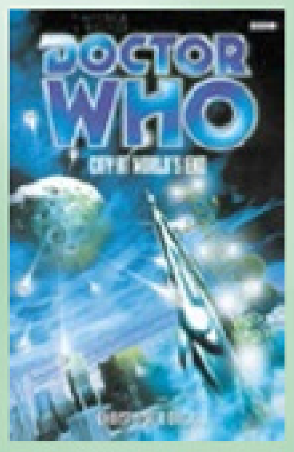

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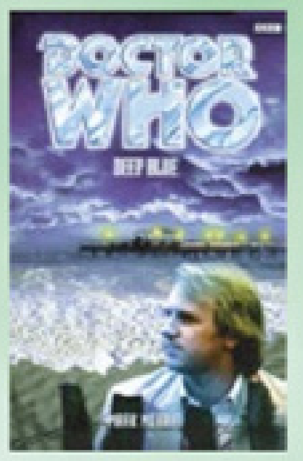

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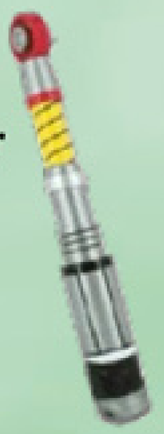

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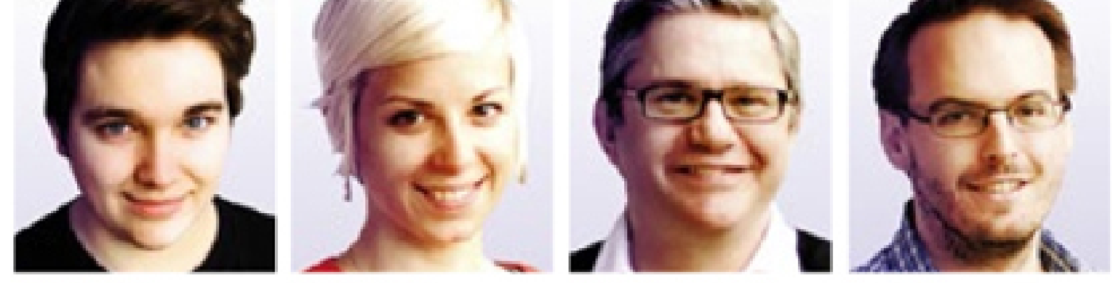


The continuing mission to watch all 800 episodes, in order from the start...

## THIS ISSUE EPISODE 739 - PARTNERS IN CRIME

# WEIGHT WATCHERS

Donna is on a mission to track down the Doctor – but they both have some heavier problems too...

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

This month – much to the frankly shrill delight of Michael – we see the return of Donna Noble. But before we turn our attention to the return of the runaway bride, the Team has its own wedding news to celebrate. After 18 months of her wearing him down with incessant chatter about Pringles, Brad and Angelina, and missing episode conspiracies, Emma's boyfriend has finally proposed. (Okay, maybe that's not quite how it happened. Apart from the bit about the Pringles.)

"Congratulations!" cries Will, manhandling a bottle of champagne.

"About time!" says Chris. "You're not getting any younger!"

"No champagne for you," says Emma, flicking him with a tea towel. "You know, when I met David Tennant he thought I was younger than I am."

"Very nice of him," says Chris cheekily.

Glasses charged, the four of them crowd around Emma's TV.

"I'll try to keep the shrieking to a minimum," promises Michael.

"It's just like *Smith and Jones*," says Will. "Straight into the opening titles, and the new companion walking through the street at the start..."

Apparently oblivious to each other's presence, the Doctor and Donna are investigating a company called Adipose Industries, both under the cunning guise of health and safety inspectors.

"Oh, the mirroring of each other's activities is superb!" says Chris.

"Ha!" says Will. "I can't really see Donna working in health and safety. Or the Doctor either for that matter."

Miss Foster (Sarah Lancashire), head of Adipose Industries, is briefing journalists about a miraculous slimming pill. *The Observer's* science correspondent, Penny Carter, is suspicious of this new breakthrough... "Oh, Penny," says Miss Foster, "if cynicism burnt up calories, we'd all be thin as rakes."

"These Adipose pills sound great," says Will, patting his belly. "Order me a dozen."

"Sarah Lancashire is on top form," says Michael. "She's started big, I wonder how much bigger she's going to get? If you'll excuse the pun..."

"She's oozing her way into the Best Baddies list," says Emma.

"I'm going to go out on a flabby limb here," says Will, "and say that the music, dialogue and subject matter suggest this might be a *lightweight* episode."

"It's certainly a playful start to the season," says Michael. "The Doctor and Donna continually missing each other is fun. This is a very confident programme, isn't it?"

Having snaffled a list of Miss Foster's customers, the Doctor and Donna head off to meet the people who have been taking the diet drug. The Doctor has gone to see Roger Davey who's lost 14 kilos on the Adipose Plan. The Doctor, for some reason, is more interested in his cat flap...

"Ha!" says Will. "He's 'not a cat person.' The Doctor could be talking about the cat nuns, but I like to think he means the Cheetah People from *Survival* – that was originally called *Cat Flap*."

Donna meanwhile has doorstepped Stacey Campbell, who is so delighted with her weight loss that she's about to head out to dump her boyfriend, so she can trade him in for a better model.

"There's a lot of purple in Stacey's house," says Michael critically.

"The art direction's wonderful!" says Emma. "The living rooms of both Adipose customers match their outfits... and their personalities..."

The careful study of suburban slimmers is shattered, however, when Stacey goes to pieces in the bathroom.

"Aw!" coos Will, as a little greyish blob – which we'll learn is 'an Adipose' – detaches itself from Stacey's midriff and plops into the sink. "What a cute little fat creature!"

"Body horror!" cries Chris. "It's even grosser than having a gas mask grow out of your face."

"It's not terrifying," objects Emma, "it's *adorable*."

"It's cuter," agrees Chris. "But it's still terrifying, even if they waddle about. Ewww. But aw! But mostly *ewww*."

Emma shrugs. "They probably leave greasy footprints everywhere."

It would appear that Stacey's disturbing predicament was somehow caused by Donna fiddling with a pendant that she picked up at the Adipose offices. Blissfully unaware at this stage, Donna's mind is elsewhere.

"That must be a first for *Doctor Who*," tuts Michael. "A companion talking about going to the loo? What would Barbara Wright say?!"

"That's nothing compared to Margaret Slitheen in *Boom Town*," says Will.

Back at Adipose Industries, Miss Foster is alerted to her customer's unscheduled weight loss. Stacey has seen too much and there's only one option. Miss Foster fiddles with her own control pendant and, across town, Stacey dissolves into a heap of Adipose. A van is sent out to collect the new born, before the Doctor and Donna can find out any more.

"Lovely shot from above of the Doctor and Donna just missing each other again," notes Will.

Donna heads home, where we're reintroduced to her mother, Sylvia (Jacqueline King).

"I love Sylvia already," says Michael, as the series' latest grand matriarch rips into her workshy daughter. "She's up there with Jackie Tyler. Almost. Francine who?"

Emma laughs: "I like the idea that they'd all somehow have their own corner of Mumsnet that deals with Time Travelling Daughter Syndrome."

Sick of being nagged by her mother, Donna heads 'up the hill' to seek a bit of sympathy from her stargazing grandfather, Wilfred Mott.

"Cribbins!" cheers Will. "So he was Donna's grandfather all along!"

"That's epic," agrees Emma.

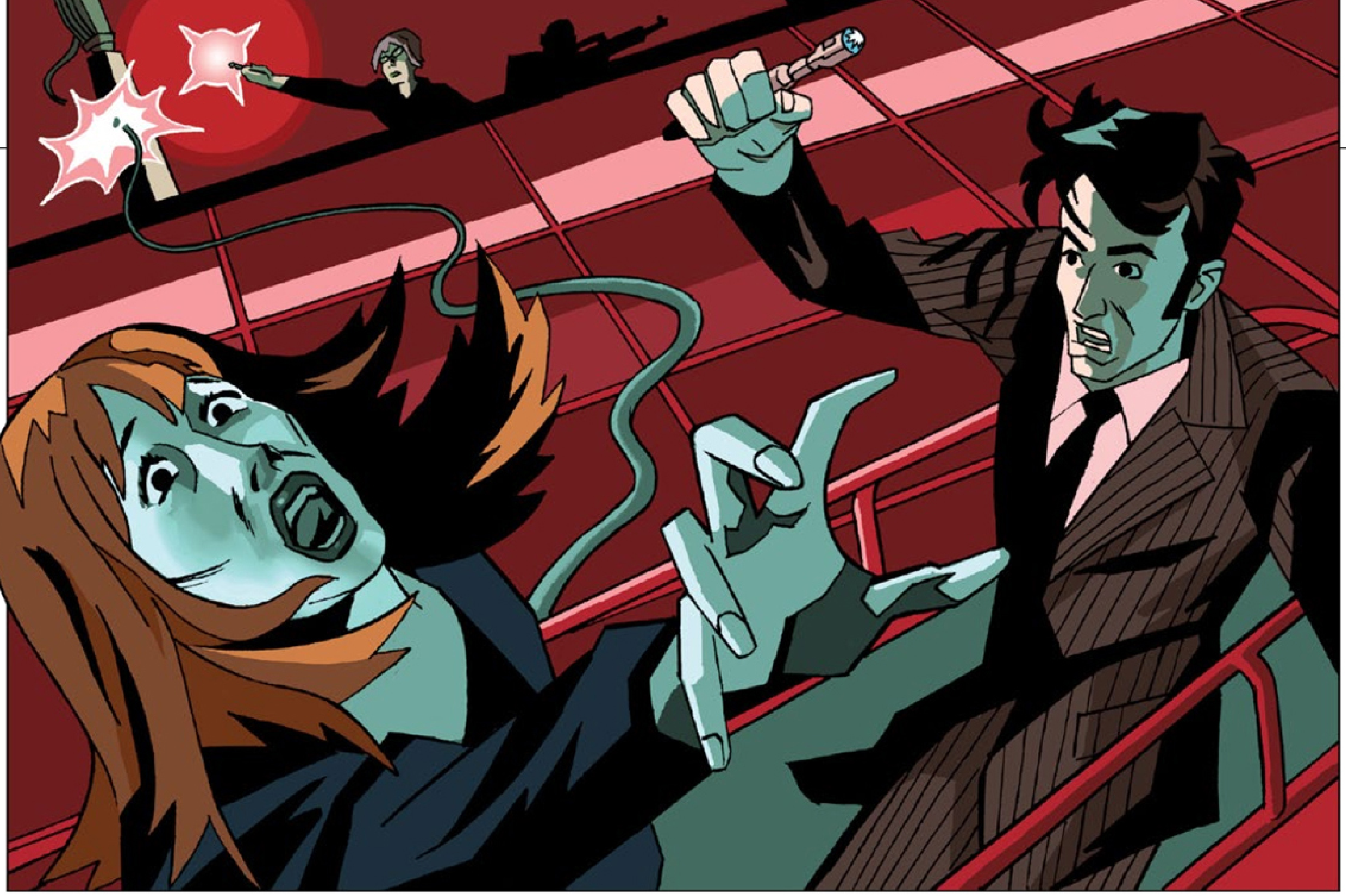
"He's even wearing the same little hat from *Voyage of the Damned*," says Chris.

"I would like a hat like that," says Michael.

"They've got such a lovely chemistry," says Emma.

"It's very brave to stop the action for a long scene like this," explains Michael, "but it's very clearly telling us there is a lot more to Donna than we've seen."

"Ah," says Will, "so Donna is investigating mysterious goings on in the hope of bumping into the Doctor? Perhaps she's watched *School Reunion*?"



"A great stunt with the window cleaner's bucket! Plenty of peril and brilliantly pulled off!" – EMMA

"It's telling," says Michael, "that they follow that scene with the lonely Doctor in the TARDIS."

"That moment he clocks that he's on his own and stops talking is heartbreaking," says Chris.

"No-one around to be impressed by his deductions," says Emma.

The following day sees the Doctor and Donna return to the Adipose Industries offices for some more snooping around. They're not alone, however. Penny, the intrepid journalist from earlier, has had the same idea. Unfortunately she's caught and marched up to Miss Foster's office.

Donna: delighted!

"Brilliant twist," says Emma, "having Penny be the one who's caught, while Donna managed to stay completely unnoticed."

"It's quite a nice reversal," says Will. "Rather than the companion being the damsel in distress, Donna's doing a Doctor."

"It's great," says Chris. "Just as long as they don't trip each other up and reveal themselves, they'll be fine..."

While Miss Foster grills Penny, the Doctor and Donna catch sight of each other. Donna is peering through a window in the office door, while the Doctor has come down from the roof in a window cleaner's cradle and is outside looking in. They catch up through the medium of mime...

"I love the Doctor and Donna mouthing to each other," says Will. "It's certainly a different way to do exposition."

"I don't think I have giggled so much whilst watching *Doctor Who*," sniggers Chris. "Well, apart from the first time I saw a Zarbi."

"Not every episode can be this broad with the comedy," says Michael, "but David Tennant and Catherine Tate handle it really well. I also love how Sarah Lancashire pulls focus right back to her. It's all just the right side of over-the-top."

Their cover blown, the Doctor winches his cradle back up the building, while Donna sprints up the stairs to meet him on the roof, closely pursued by Adipose security.

"The Doctor and Donna reunited!" shrieks Michael. "So pleased she's back."

As Donna and the Doctor try to escape in the window cleaner's cradle, Miss Foster arrives on the roof. "Oh, I don't think so," she says, taking a sonic device from her pocket and cutting the cables!

"Sarah Parish, Anne Reid, Sarah Lancashire... Someone is telling these ladies how to be a *Doctor Who* villain," say Michael. "I wonder if there's a Lady Adrasta Academy?"

"This is a great stunt with the window cleaner's bucket," says Emma. "Plenty of peril and brilliantly pulled off."

"Sarah Lancashire is having a lot of fun," says Chris. "Although as a fellow Lancastrian, I'm upset she's not a bit more, 'Y'all right, cock?' and 'Eh-up, chuck'."

After a bout of death-defying acrobatics, the Doctor and Donna manage to climb back into the building through a window. They soon run into Miss Foster, however, who graciously fills the Doctor in on the finer details of what she's up to. She's a kind of space Nanny, supervising the birth of millions of Adipose, using humans as surrogates. Having seen what happened to Stacey, Donna isn't too impressed...

"Teeny bit awkward," says Michael. "She doesn't know it's her fault..."

"Now, now," says Emma, "don't go pointing fingers. It's mostly Miss Foster's fault, she's the one who exploded Stacey. Anyway, Stacey shouldn't have got so fat in the first place."

"Ouch!" says Will.

"What do you think the baby Adipose eat?" wonders Emma. "Would they be vegetarians, or need a diet of pure fat to survive? I *need* to know these things. Someone tell me what an adult Adipose looks like!"

"The whole Adipose idea is so gloriously nasty," says Michael. "It would have had Robert Holmes hooting with glee, I think."

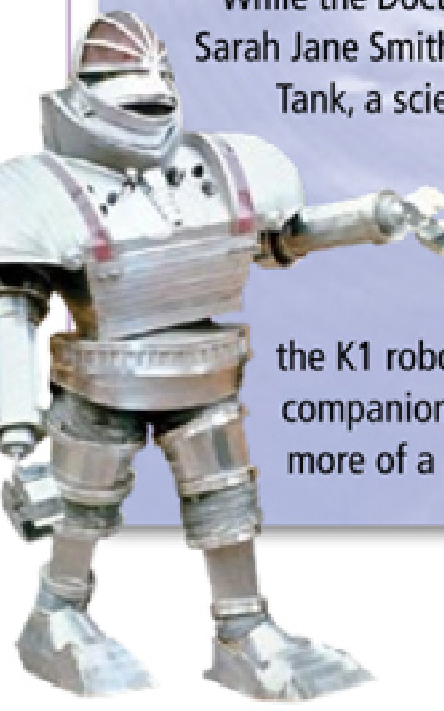
"He'd have had Shockeye chucking them into his slow cooker," says Will. ►

## LIKE THAT? WATCH THIS!

The Doctor and Sarah investigate Miss Winters' evil scheme...

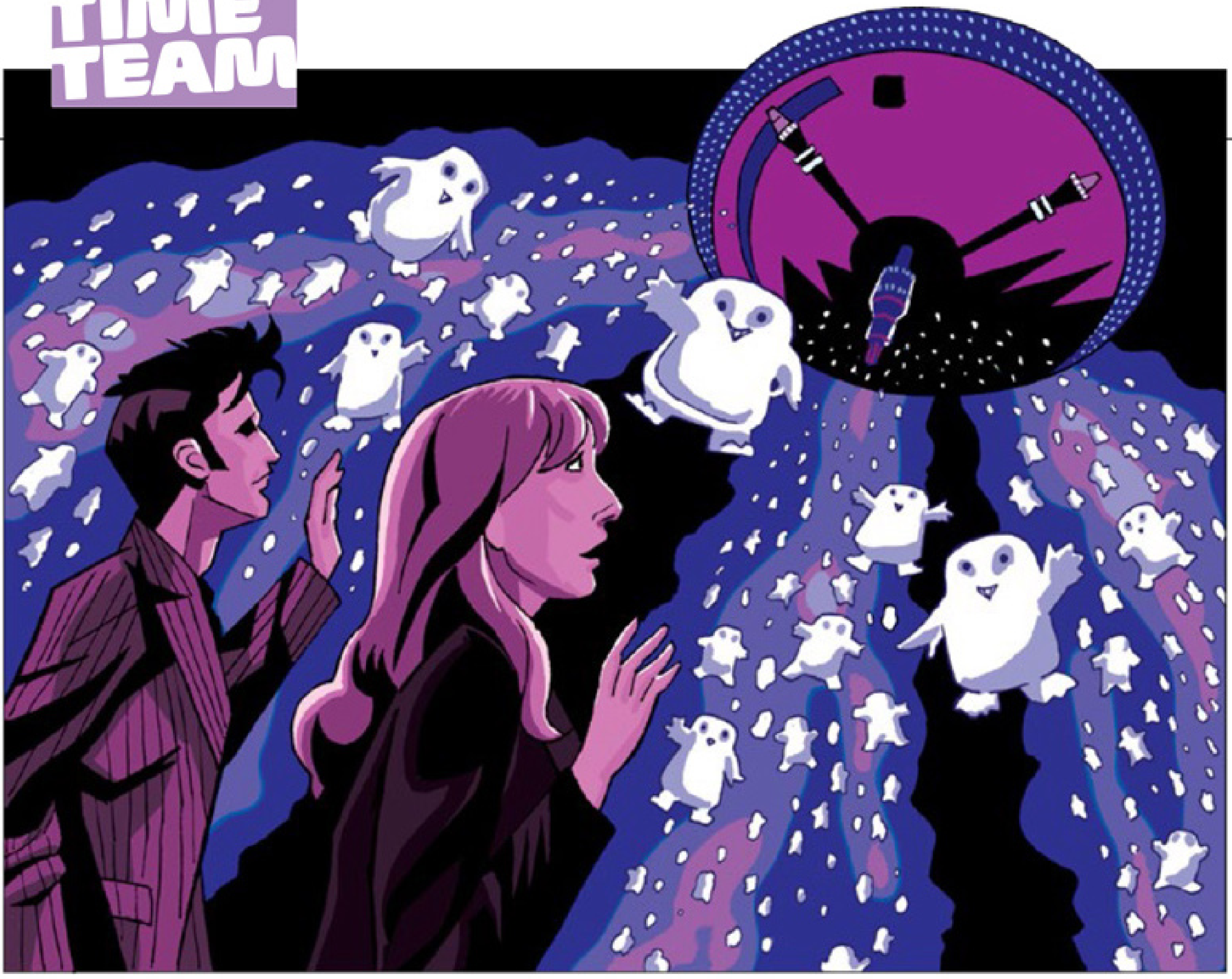
**MICHAEL SAYS:** It's the start of a new series and the Doctor's companion is investigating some mysterious goings on. The Doctor is also intrigued and is soon making his own discoveries, it's not long before they're both clashing with the sinister lady who is behind it all...

No, not *Partners in Crime* but *Robot* – Tom Baker's very first story from 1974.



While the Doctor's recovering from his regeneration, Sarah Jane Smith decides to investigate the Think Tank, a scientific organisation that has built its very own robot and is using it to steal military secrets.

Much like the Adipose there's something quite endearing about the K1 robot. The Doctor also gains a new companion at the end, although Harry's a bit more of a reluctant traveller than Donna...



## AND YOU SAID...

**DOMINIC WELLTHROPE, VIA EMAIL:**
The best season opener of the lot. Fast, funny and I adore Catherine Tate so much. By the end of *Partners in Crime*, she's jockeying for position as best companion of all time.

**BLAINE COUGHLAN, VIA EMAIL:**
The sight of Miss Foster's skinhead guards machine-gunning the door to pieces is fantastic but perhaps they should just have waited for her to open it with her sonic pen?

It's Rose!!!

**ADRIAN SPENSE, VIA EMAIL:**
Well, this is a first – a companion who appears to be older than the Doctor! It's a brilliant idea, which gives a whole new dynamic to the TARDIS crew.

**KATIE CARPENTER, VIA EMAIL:**
There has never been a race of 'monsters' so impossibly cute as the Adipose! It'd be worth the dramatic weight loss just to have one as a pet!

**GILL GARNER, VIA EMAIL:**
One of Russell T Davies' best scripts, a sinister but utterly cute monster, and a cracking villain. I wasn't too keen on Miss Foster's cartoon death – mainly because I want her to come back...

In issue 471, the Time Team will be heading to 79AD for an explosive experience in *The Fires of Pompeii*, and then in issue 472 they're off to the *Planet of the Ood*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* postal address.

> "Those poor Adipose who saw their nanny fall to her death are going to be traumatised!" – WILL

"It's a great way to kick off the new series," says Chris. "A fun, silly and slightly disgusting evil plan that allows the main focus to be the new TARDIS team."

Creating a diversion, the Doctor and Donna escape and head off to sabotage Miss Foster's ghoulish scheme. Unfortunately, they've panicked her into advancing her plans. Bad news for Sylvia's friend Suzette: Donna's mum is out with the girls and, to her horror, her friend is popping out Adipose in the middle of All Bar One.

"Jacqueline King's expression is priceless!" laughs Chris, as Sylvia stares in bewilderment at an army of ambling Adipose.

"Urgh!" says Will. "I didn't like that splat sound as the taxi drives over one of them!"

Super Nanny!

Luckily, by combining their resources, the Doctor and Donna manage to stop London's dieting masses from going the same way as Stacey. Even so, 10,000 baby Adipose have been born, and the parents are on their way to collect them.

"What is it now?" moans Sylvia, as a giant spaceship looms overhead, threatening to further disrupt her girls' night out.

"You're looking in the wrong direction, Mister!" cries Michael, as Wilf fails to spot the alien visitors.

"Like grandfather, like granddaughter," laughs Will.

Chris finds it all quite endearing. "He's as cuddly as they come!"

The massive 'Mothership' starts to suck up all the Adipose, and the Doctor and Donna race up to the rooftop, realising that Miss Foster is in terrible danger.

"Despite all she's done," say Emma, "the Doctor's still trying to save her. I suppose she was just doing her job... if that's an excuse..."

There's no saving some people, though. Miss Foster is hovering in a levitation beam under the Adipose ship. "If I never see you again, it'll be too soon," she tells the Doctor. Little does she realise, she's now surplus to requirements. Her employers switch off the beam and she plummets to her death.

"That *Looney Tunes* moment just before the drop is brilliant!" says Chris. "Love it!"

"I wouldn't want every episode to be like this," says Michael, "but it seems right this week."

"Those poor Adipose who saw their nanny fall to her death are going to be *traumatised*," deadpans Will.

"If only she'd brought a Mary Poppins umbrella instead of a sonic pen."

"Mary Poppins' magic wasn't real," says Emma. "It was all just gin hallucinations."

With Miss Foster dead, and the Adipose on their way, London's weight watchers can sleep easy. The question that remains is whether Donna has earned a place aboard the TARDIS...

"Penny is destined to be forever stuck at her desk," says Will, as the unfortunate journalist finally catches up with our heroes, still tied to Miss Foster's office chair. "Donna, on the other hand, actually points out how brilliantly well she's coped! I love her."

"I've never seen anyone quite so excited to get into the TARDIS!" says Emma.

"It's the first time a new companion has basically marched the Doctor into the TARDIS!" says Will. "And of course she has luggage!"

"Donna's bags are brilliant," laughs Michael. "'Planet of the hats!' There aren't enough space hats in *Doctor Who* these days."

The Doctor, however, is a little apprehensive after what happened with his last companion, Martha Jones. "I just want a mate," he says. "You're not mating with me, sunshine!" replies Donna, scandalised.

"Oh, Donna. I love you," says Michael.

"*So* glad we're going to have a break from all that sexual tension," says Emma. "It's exhausting!"

Donna just has to find a way to get her mum's car keys back to her. A bit irresponsibly, she hides them in a nearby bin and asks a passer-by to look out for Sylvia.

"Bloody hell!" cries Will. "It's Rose!"

"How the hell..." says Chris agog. "Not that I'm complaining, you understand."

"I'd have said I didn't want to see Rose again," says Michael, who feels it might undermine her emotionally charged departure, "but I'm hooked. How did she just vanish into thin air? Intriguing..."

Oblivious to this unexpected cameo, the Doctor and Donna leave, flying over 'the hill' and waving to an excitable Wilf, as they set off for new adventures.

"I think Wilf just summed up how I feel right now," says Emma. "What a cracking series opener! I'm all giddy for the adventures to come, and am incredibly excited to see how this TARDIS team develops."

"It certainly has promise..." thinks Will. "I like clever, investigating Donna, but I'm not so keen on shouty Donna..."

"I adored her," says Michael. "There's a sense that she's a more rounded character. I can't wait to see more!" DWM

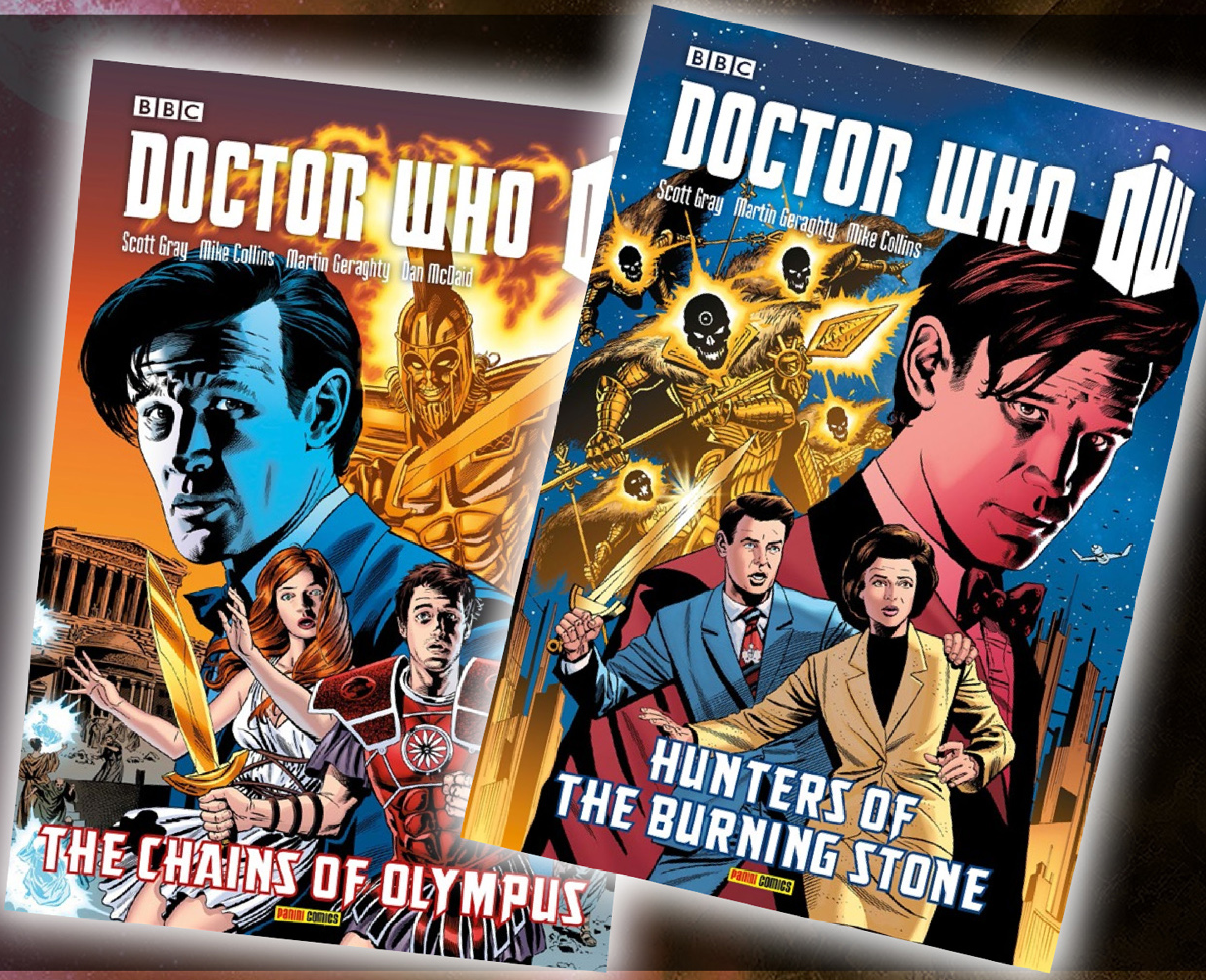
**CLICHÉ COUNTER**

DEATHS ON SCREEN SO FAR... 1,672

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 235

ONE OR MORE REGULARS INCARCERATED.... 279

# TWO GREAT COMIC COLLECTIONS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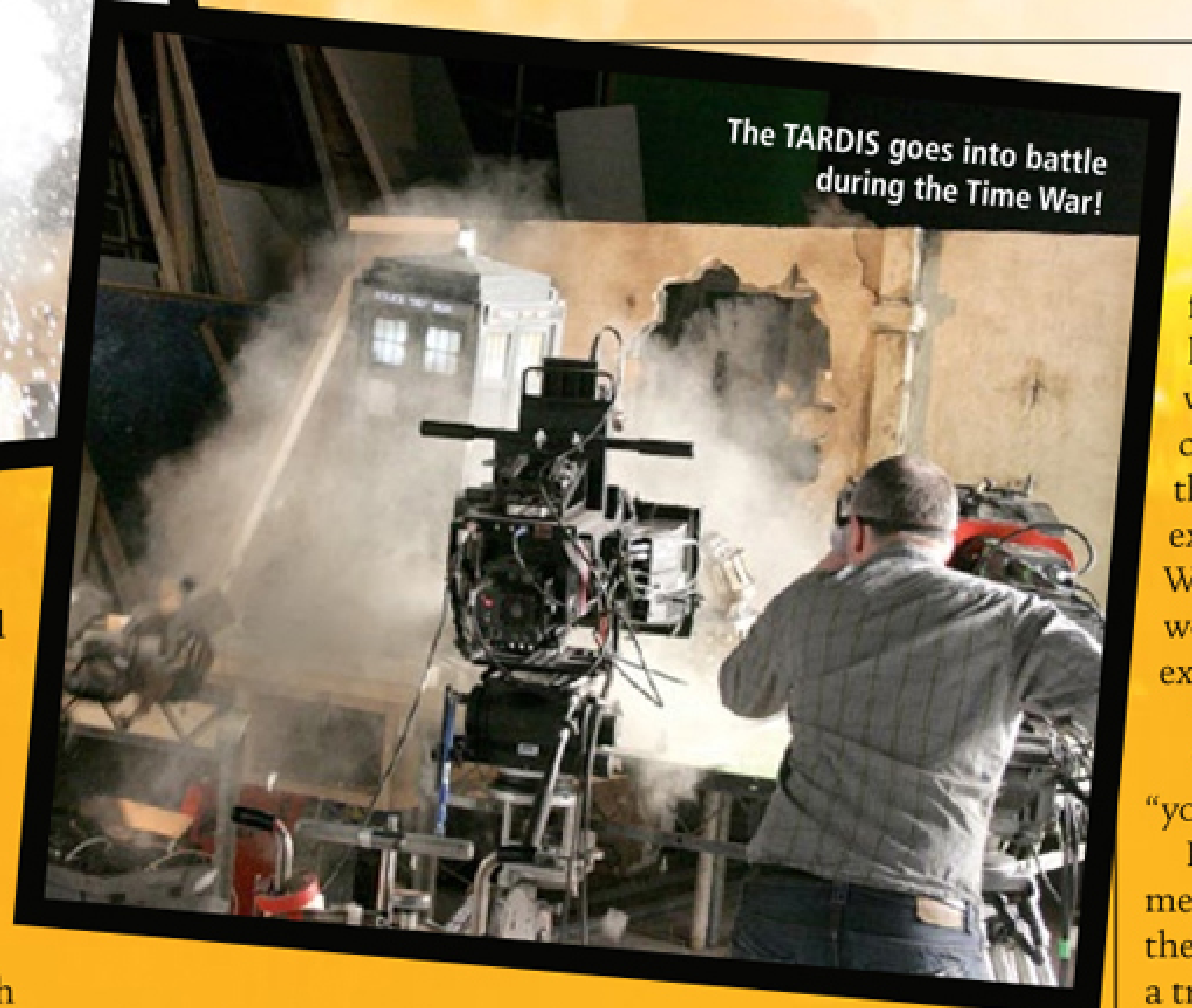
# THE BIG BANG THEORY!

Among the many talented *Doctor Who* model-makers, Mike Tucker has blown more things up than most! In a three-part feature, we meet Mike and his team...

FEATURE BY **JASON ARNOPP**

Gallifreyan weapons fend off a Dalek attack!



The TARDIS goes into battle during the Time War!

**C***rash!* The TARDIS hammers through a wall on Gallifrey. Rubble flies in all directions as it slams into a cluster of Daleks, blowing them apart.

As Mike Tucker and his company The Model Unit gleefully create this most iconic of shots for *Doctor Who*'s 50th Anniversary Special, *The Day of the Doctor*, he and some of his colleagues have been attached to the show for 27 years, on and off. The off-periods have sometimes been painful, but here in battle-torn Arcadia, Mike is very much back in business. He and his veteran colleagues Alan 'Rocky' Marshall, Nick Kool, Colin Mapson and Peter Tyler (no relation to Rose's dad) are working effects miracles for *Doctor Who* using Mike's speciality, models and miniatures.

This epic three-part tale of Mike's association with *Doctor Who* will take us through most of the show's history. It will include an inside look at the BBC's hallowed Visual Effects Department, which itself ran for almost 50 years. We'll study Mike and his colleagues' work on various classic *Doctor Who* serials and what they did after the 1989 axing of *Doctor Who*. We'll see how they returned for the show's 2005 comeback to blow up the Nestene lair, send a Slitheen craft slicing through Big Ben and bring the Dalek Emperor to life. We'll document how they were then nudged aside for a few series in favour of CGI, only to be reinstated to bring us a submarine with an Ice Warrior aboard, key moments from the Time War and glorious Dalek mayhem on Trenzalore.

**T**he story begins with wanton destruction in three 1970s back gardens. It begins with parents trying to smother their alarm, as their kids painstakingly build the contents of Airfix model kits, hang them on washing lines and set them on fire, while filming them with Super 8 cameras.

Sitting in the bar of London's BAFTA, Mike, Rocky and Nick recall those perilous days over a bottle of Cabernet Sauvignon.

"I think my mum might've been worried," reflects Nick, a slightly Clark Kent-esque gentleman from Hull. "I was always doing something with fire and burnt my face once, after putting some paraffin in a tin can and heating it up, then dropping a little burning wick into it. That was my first pyrotechnic mishap! I must have been about 10 or 11."

"Kids could actually *buy* pyrotechnics back then," marvels Rocky, a talkative Shipley man with a permanently mischievous eye twinkle. "You could walk into a shop and buy fireworks! Your mates used to dare you to light them and throw them, before they went bang. If you threw them before they fizzed, you were chicken, so you had to wait. Now, that fizz would last anything between half a second and five seconds..."

"It was the same with me filming aircraft on fire," says South Wales native Mike, described by his colleagues as "a tenacious terrier." "You had to wait till you'd lit it, then let it go. Or you'd set the camera going, *then* light it. The hope would be that the aircraft would glide gracefully into shot and explode spectacularly in the centre of the frame. Whereas the truth of the matter would be that it would whizz through the frame, trailing smoke and explode somewhere at the end of the garden."

"Or before it even got into shot!" says Rocky.

"But even then, in your early teens," says Mike, "you're learning the basic craft."

Having known each other a long time, these three men tend to finish each other's sentences. Watching them chat is like watching a tennis match played on a triangular court. Later, when they'll start talking about the Visual Effects Department, their nostalgic enthusiasm will make for even more wonderfully dizzying banter.

"I was mid-teens before I got a cine camera," says Rocky. "But I remember setting up a little pyro to blow up next to a toy Eagle from [1970s UK sci-fi series] *Space: 1999*. I did get the explosion and it was white and sparky. It sort of worked! But the amount of film I went through was incredible, because I was shooting at high speed, waiting for the explosion..."

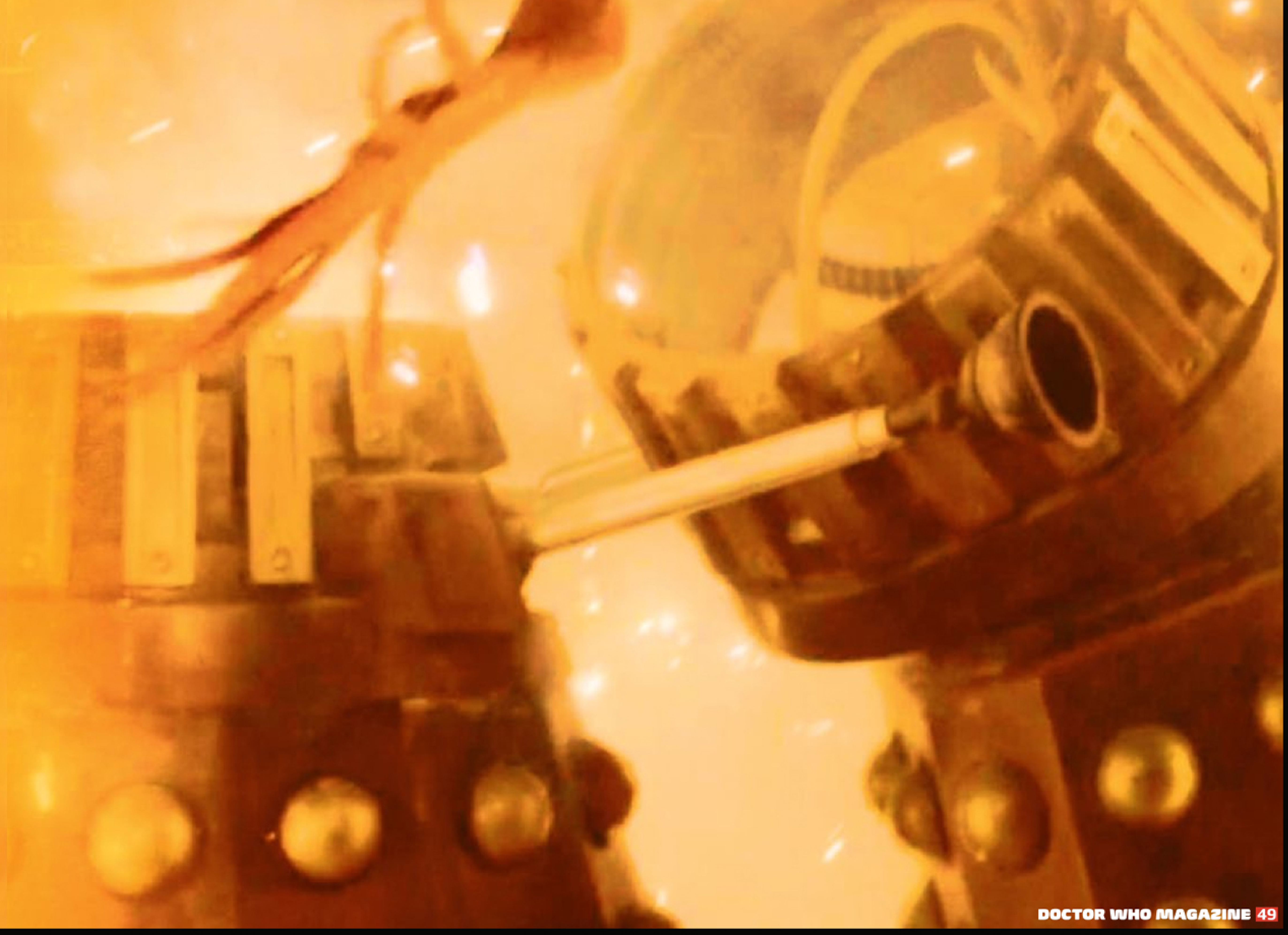
Mike thinks of these back garden shenanigans as "rites of passage," compounded by a healthy diet of 'genre' TV and film. He, Nick and Rocky shared an obsession with Hammer Films, anything created by Gerry Anderson, anything with effects by Ray Harryhausen... and of course *Doctor Who*.

"Kids today have the Xbox," says Rocky. "We had the TV. It was new technology, the new thing. And we were sat in front of it, lapping it up."

"For our generation, at least," offers Nick, "that was the golden era."

"We're all roughly the same age," Mike notes. "There's no more than five or six years spanning us. Our cultural backgrounds, in terms of the TV and ►

> "I wanted to create things which were different. Cars really blow up. That's dull. I wanted things that weren't real. Things that *couldn't* be real."
>
> **VISUAL EFFECTS DESIGNER ALAN 'ROCKY' MARSHALL**



◄ films we watched, are the same. So the sort of model work we ended up doing was ingrained in us at quite a young age."

In the days before the internet and wider interest in behind-the-scenes coverage, how did these budding effects-maestros figure out how onscreen stuff was done?

"While watching Harryhausen's stop-motion animation in movies," says Mike, "I'd wonder how he brought those things to life. And then you'd find that there *were* magazines covering this stuff. A magazine called *Cinemagic* would do little features on it. You had to dig for the information."

What with the trio being dotted around the north and west, trips to the nerve centre of London would become vital research sprees.

"We'd visit all these specialist shops," says Mike, "like Forbidden Planet, to find these magazines. Then there were great books. Bernard Wilkie's *The Technique of Special Effects in Television* (1970) became my Bible. Also John Brosnan's *Movie Magic* (1974) – and Terrance Dicks and Malcolm Hulke's *The Making of Doctor Who* (1972)! I also remember the *Doctor Who* 10th Anniversary *Radio Times* Special, which had a guide to how to build your own Dalek, and a picture of Bernard Wilkie with a spacecraft."

As various techniques and facts accrued in the trio's minds, so did ambition. Some of these ambitions were more focused than others, but the intent was the same.

"I always wanted to create things which were different," says Rocky. "It's one thing to blow up a car, but that's just a *car*. Cars *really* blow up. That's kind of dull. But a spaceship blowing up? That's over the top. Dinosaurs, monsters, creatures. I was never interested in planes or trains. Other kids wanted to be train drivers, but trains were real. I wanted to be part of the Apollo programme! That was the future. That was the new thing. I wanted things that weren't real. Things that *couldn't* be real."

Mike: "I could *see* me doing special effects! I could never see me being a soundman or an actor. But because this related to the Meccano and the Lego and the Airfix kits and sci-fi, I think it was a way of turning that into something that somebody would pay me for."

Young pioneers! On the back row: James Davis, Alan Marshall, Mike Tucker, Andy Bowman and Nick Kool, with Paul McGuinness at the front.

## MILITARY EFFICIENCY!

### When it came to blowing things up, the BBC's special effects men were trained by no less than the British military!

"The BBC's Visual Effects Department sent us off to courses run by the military," Mike Tucker recalls. "They took it very seriously."

"The whole pyrotechnic set-up now that the union and the industry generally uses," explains Alan 'Rocky' Marshall, "was originated by the BBC going to the military and saying, 'We'd like you to set up a course for our pyrotechnic technicians, in the safe use of explosives.' We never used the same amounts they used in the military, but we used all the same *things* as they did. We used high explosives, in much smaller amounts."

"I went out on Salisbury Plain," says Nick Kool, still glowing at the memory, "and they gave you a shell a foot long. You had to set it off by wrapping it in gelignite!"

"These were shells that still had a charge in them," notes Rocky, "but they were beyond their sell-by date. They had to dispose of them in what's called an ammo dump. The only way you could dispose of some explosives was to literally blow them up in controlled explosions."

"It engenders a healthy respect, blowing up an actual military shell!" says Mike. "And that training ripples down, even to when we're doing miniature pyros. Those things can still take your fingers off or burn your eyes out. Although we love doing it, there is no cavalier attitude. These days, because of the various rules and restrictions in place on model shoots, we employ a dedicated pyro technician, whose job is to manufacture, set off and clean up from, any pyros they do."

Perhaps concerned that Mike might grow up to become some mad arsonist, or suffer a premature fiery demise, his school took positive action. "They realised they weren't going to stop us doing this stuff, so it became a question of how we could do it safely. So in the end they got us involved with the physics teacher, who set up a film club for us. He did all the pyrotechnics! So, in some ways, that mirrors what we're doing now: we get in a specialised pyro technician. Back then, it was our physics teacher!"

Schools' career officers didn't quite know how to advise aspiring FX mavericks. "If you told a career officer you wanted to be a special effects designer, she'd look blankly through her book, and go, 'I think you should become an art teacher'," says Mike. "But the BBC's Visual Effects Department (VED) was a definite career choice for me, from the start. I very much had decided on the Effects Department, written to them specifically and then followed their career path advice. At the end of that, I said, 'Here I am, I've done everything you asked me to'. And they eventually said, 'Fair enough, here's a job'."

"I wasn't so focused on the VED," Rocky admits. "I didn't know where to go, but an advert appeared in *The Stage* for a Holiday Relief Assistant at the department. I applied and eventually got it. I wasn't seeking to be in that department, but I was seeking to be in television, in effects if possible..."

"I knew I wanted to work in Film or TV, so thought about becoming a cameraman or an editor," says Nick Kool. "I ended up doing a 3D Design course in television and theatre, then worked as a Design Assistant in theatre for two years. I desperately wanted to get back to my original goal of film/TV work, so applied for a position at the BBC Visual Effects Department, which periodically advertised for 'Holiday Relief' posts. I then worked there for the next 15 years!"

Mike: "If you wrote to the BBC back then, they *would* tell you who did what, in which department, and which forms you needed to fill in. You could put your name down and they would hold you on file for the future. It was all about apprenticeship."

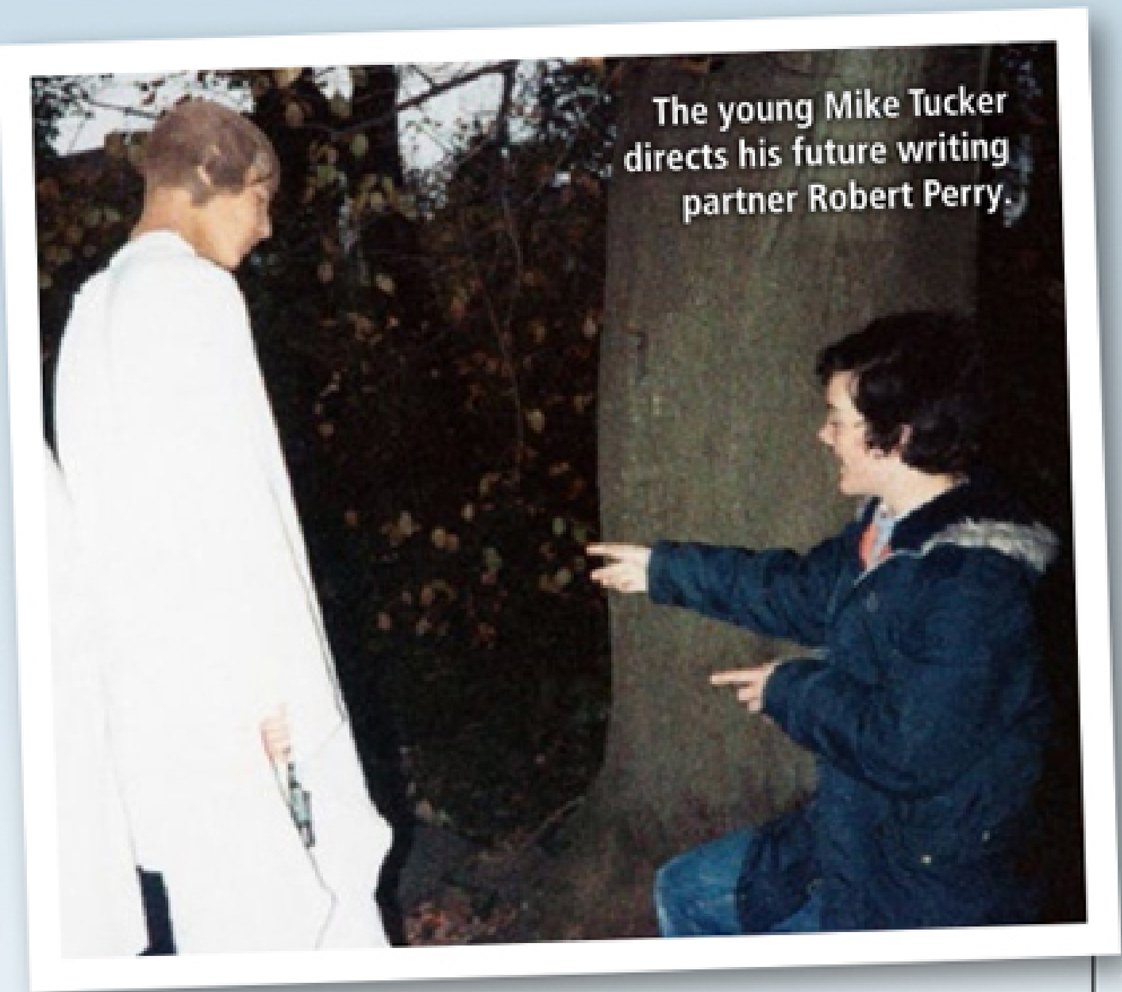
Rocky: "I did write to the BBC and asked for information, thinking that perhaps I might become a cameraman. They kindly did send some information. It was treated very seriously and quite impressively so, really. You were told the qualifications you needed to have. For instance, 'We expect people to have qualifications of degree level, in this, this or this'. Or experience in compatible industries like theatre. So you knew that you were heading in the right direction."

The BBC's Visual Effects Department exerted a powerful gravitational pull on Mike, Rocky and Nick. It was founded in 1954 by Jack Kine and Bernard Wilkie, to handle special effects for the Beeb, which back then had only been issuing TV broadcasts for 22 years. Nigel Kneale's groundbreaking 1953 serial *The Quatermass Experiment* had created an idea within the BBC that a new department might be needed.

"The things within *Quatermass* didn't fall under any one discipline," says Mike. "It wasn't costume, it wasn't make-up, it wasn't graphics or set. The BBC realised they needed to find... something. So they decided they'd get a scenic artist, Jack, and an engineer, Bernard. They figured that the two of them would cover all eventualities. They were given an office at BBC Television Centre and told, 'We'd like you to do the special effects for this show.' That was the genesis of the Effects Department, and it started to snowball from there."

Nick: "It started as one room, with Jack and Bernard bringing their tools in from home, then just expanded and expanded."

Mike: "Interestingly, Jack Kine used *Doctor Who* as a lever to try and expand the department. He said they could only take on *Doctor Who* if he could hire more in-house staff. The BBC refused, so that's why the set designers took so much responsibility for FX in those early years, and facilities like Shawcraft [*see our feature, last issue – Ed*] became involved. Once the Effects Department had grown sufficiently, it took over the visual effects completely."


The young Mike Tucker directs his future writing partner Robert Perry.

"I could *see* me doing special effects. I could never see me being a soundman or an actor..."

"Everybody came from different backgrounds," says Nick, "with broad skills. Some people were good at engineering, making models, electronics, pottery, sculpting..."

"Designers would choose their team," notes Mike, "who all had different skills."

"Well, the *best* designers would do that," adds Rocky. "Some designers would just choose their mates. Although that could work as well!"

Mike, Rocky and Nick joined the VED within a year or two of each other, in the mid-80s. "There were about 60 permanent design staff," Rocky recalls, "plus about another 30 support staff."

"By the time we joined," says Mike, proudly, "it was the biggest special effects company in Europe, if not the world."

Rocky: "The biggest would be Industrial Light & Magic, but apart from them, the only competitor in Britain was Jim Henson's Creature Shop, which was exclusively creatures."

Mike: "Within the BBC Effects Department, we were very much the first of our generation who'd grown up *watching* effects stuff. The rest of the guys had sort of fallen into it. So suddenly, in the mid-80s, this group of 20-year-olds came in, who'd used cameras and knew about motion-control and *Star Wars* and model-making. I don't think they knew what to do with us."

Mike smiles as he remembers the initial "shock to the system, when you turned up at the BBC on Day One and were given a dry ice machine, or a smoke machine, and sent off to do *Top of the Pops*! Sci-fi shows like *Doctor Who*, *Blake's 7* and *Star Cops* were a tiny, tiny little bit of the BBC's vast output. So you'd end up doing effects for *Last of the Summer Wine*."

Rocky: "And at first you'd go, 'Effects on *Last of the Summer Wine*? What do you mean?!' But of course it'd be smoke, rain. Putting the wheels on a bath-tub so that Compo can roll down the hill. Then the brick wall he goes through, or the fence, the door, whatever. Any show with breakable props in them, were effects props. Bar fights. Smashing bottles over people's heads. They're all effects."

"At that time," says Mike, "there was no freelancing or 'producer's choice'. If you were a BBC show with effects, you used the BBC's Effects Department. So we were covering the entire output of BBC1 and BBC2."

Nick: "Also everything done by the regions – the shows for Scotland, Wales..."

Mike: "We covered all the dramas, all the science features... and in an era with no CGI. It had not been invented. If you wanted something onscreen that was not real, it got built by us."

Rocky: "One example of an effect you wouldn't think of, but which was quite popular in its day, was the model landscapes for news programmes. Peter Snow, on *Newsnight*, would point to where bombs were being dropped in the Middle East somewhere, and there would be a mountain range with little dotted lines on it. Someone like Peter Snow *liked* presenting a model. He'd have had model soldiers on the set if he could've done! Therefore, suddenly, in a world before infographics, there was a need for model landscapes."

To understand the Visual Effects Department's all-for-one, one-for-all structure, it turns out, is to understand the variable nature of effects on twentieth-century *Doctor Who*.

"If you look at *Doctor Who* in the 60s and 70s," says Mike, "the show veers between weeks where the effects were fantastic, to 'Oh my God, how on Earth did they get away with that?' And that was because the teams would change on a story-by-story basis. An effects crew might come along with no affinity for the show. You might end up with a rubbish monster or a lousy set model..."

Rocky jumps in: "... but it might have the best pyrotechnics you've ever seen in *Doctor Who*! So, swings and roundabouts."

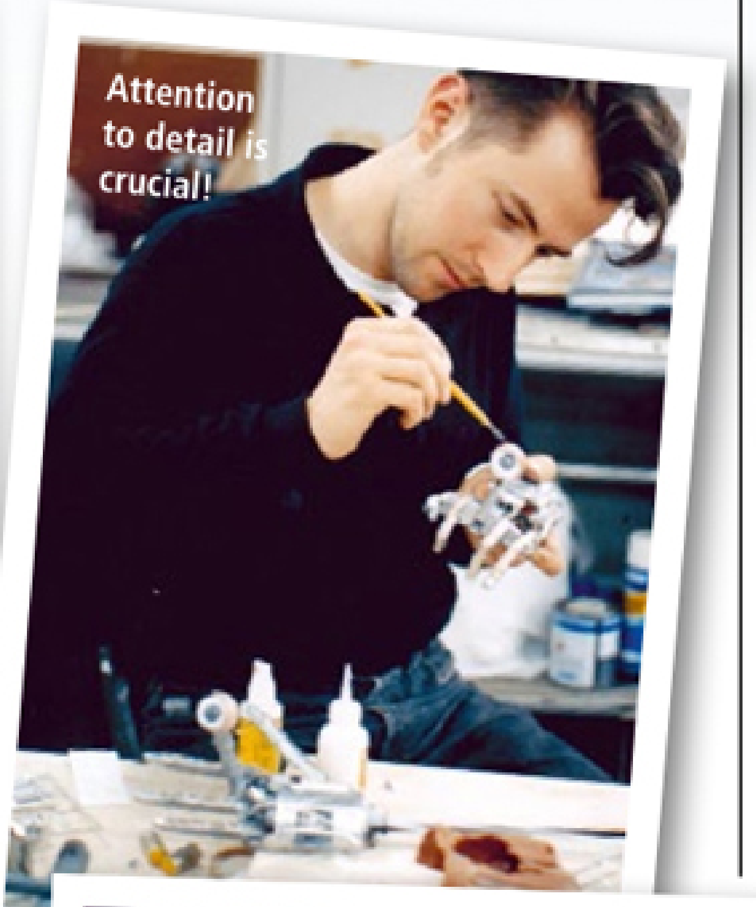
"Some weeks," continues Mike, "you'd get a designer who was clever enough to assemble a good team, and then *everything* worked."

This goes quite a long way to explaining why twentieth-century *Doctor Who* effects tend to be underrated or even dismissed altogether.

"People remember the bad stuff, rather than the good stuff," says Mike. "If a journalist is looking to make a case for *Doctor Who* being wobbly spaceships and wobbly sets, they will seek out those shots. They will ignore shots like the *Trial of a Time Lord* space station [*see box-out on page 53*]."

"Michael Grade [the notoriously anti-*Who* BBC1 Controller between 1984-86] cited a scene with the Myrka when he appeared on *Room 101*," notes ►

Nick Kool applies some finishing touches to a fighter plane for *999 International*.

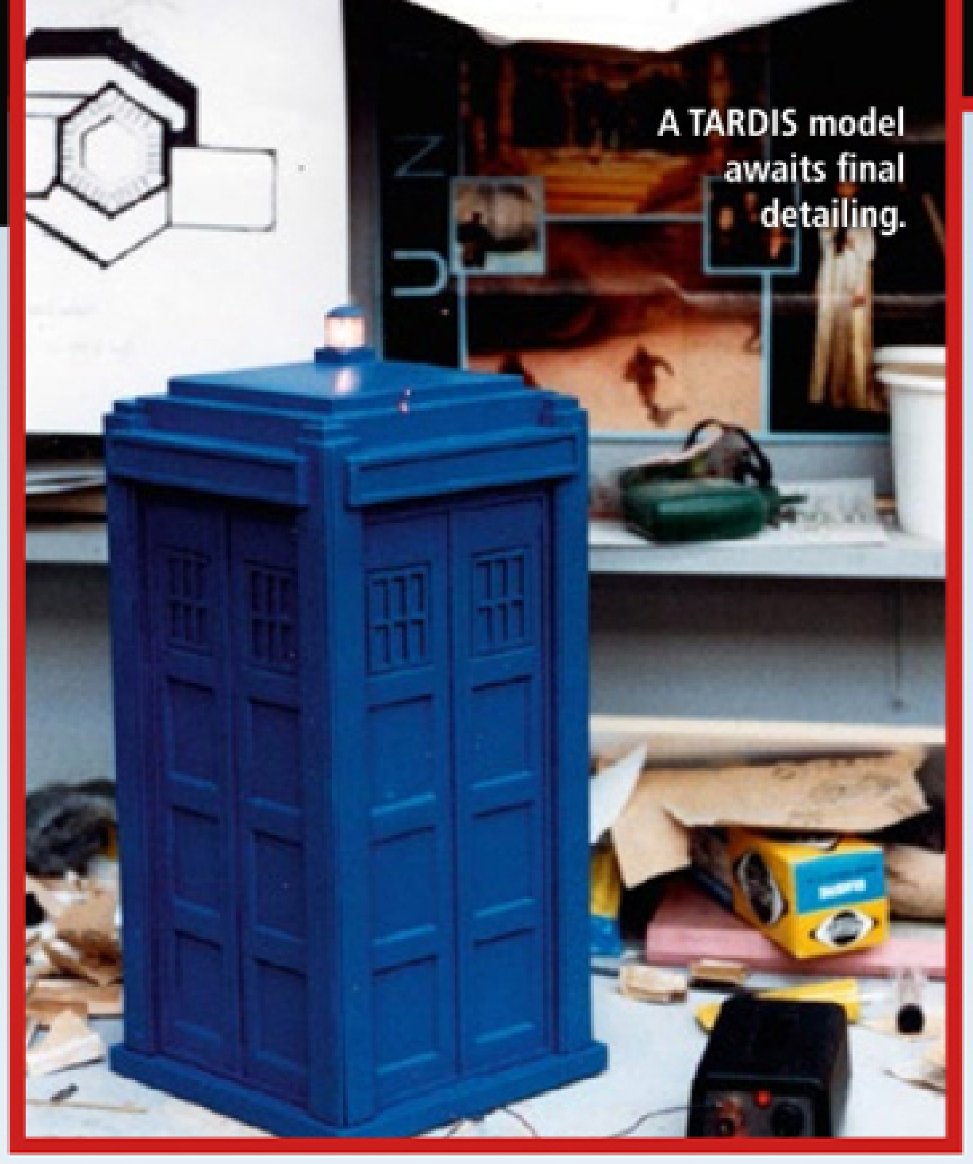

Attention to detail is crucial!

A *Red Dwarf* model is prepared in the workshop.

Nick, “which happened to be one scene in one story [1984’s *Warriors of the Deep*], which was so easy to pick on.”

Frowns Mike, “I maintain that you can sit down with the same set of programmes and also see why *Doctor Who* is innovative and groundbreaking.”

“Cynicism about *anything* has grown since the 60s,” reckons Rocky. “No-one in the Troughton era said the effects were diabolical. Nobody would’ve said that, because nobody thought in that cynical way.”



A TARDIS model awaits final detailing.

It’s easy to imagine the Visual Effects Department, back then, as a great big, mad warehouse. And you’d be right.

“‘Agreat big mad warehouse’ pretty much sums it up,” says Mike, smiling. “It was an old shoe factory. A 1930s factory building on the A40.”

“People were working at benches,” says Rocky. “But instead of them making hundreds and thousands of the same things, every bench would have something completely different on it.” That sounds wonderful. “It was! It was like Pandora’s Box.”

“At that time,” says Nick, “the BBC was very much like the old Hollywood system of film studios, where everything was in-house, which has since gone. But the BBC was still operating in that way, where they had everything they needed, in one place, to make programmes.”

“When I joined,” says Mike, “it was a very chaotic place. There was no organisation in the workshop: it was like a labyrinth of benches and cupboards. Which got sorted out, quite quickly. As time went by, it got a bit more sanitised and its somewhat anarchic nature was reined in. Because it was a death-trap! If there’d been a fire, it might have been hard, trying to find your way out. Within a couple of years of us joining, a dedicated model stage was built. So we were pushing forward, as a modern effects facility.”

He describes a model stage, for the benefit of us laymen, as, “A stage that doesn’t require the sound proofing that a live action drama might require. We’re not recording sound. We’re not interested in sound. The sound of models blowing up is very dull.”

“It’s rubbish,” says Rocky, laughing, before recalling “the different coloured cyclorama curtains that pulled around the model stage. If you needed space, you pulled a black one around. If you wanted to composite something, it’d be green or blue. And if you just wanted a normal sky or to project something, it’d be white.”

Mike: “Allied to that, we had a fully-equipped welding bay and machine shop, stores with three permanent storemen, and then a separate store with what we’d call stock effects equipment: smoke guns, rain equipment. And that was looked after by dedicated storemen, too. So you had all these dedicated designers but with a shared pool of equipment that everyone could call upon. And management ensured that the stock was there.”

> “The Rani’s citadel was a lovely thing for me to do. I built that on my own in about five weeks.”

Mike also recalls an allocations officer, who was key to regulating all this controlled chaos. “He dealt with the productions and said, ‘Right, you need six people in studio next Thursday’. And there was this big planning board, which looked like something from World War Two.”

Rocky: “Yeah, I’m sure it was based on the kind of thing you’d have seen on walls in the War Room.”

As Mike intimated earlier, he and the others didn’t get to do *Doctor Who* straight away. Indeed, poor Nick never got to work on it.

When it came to getting himself onto *Doctor Who*, Mike wisely employed a ‘softly softly’ approach. “It had been fairly obvious to me,” he says, “that coming into the Effects Department and going, ‘I’ve loved *Doctor Who* since I was a small child, please give me *Doctor Who*’, was unlikely to endear me to my peers. So I actually kept my fannish nature very much in check, in case it was seen as unprofessional. At the time, I was aware that [*Doctor Who*’s producer] John Nathan-Turner was very… nervous of fans. Unlike the show now, which is *run* by fans!”

Rocky: “Around that time, the secrecy surrounding *Doctor Who* became paramount. Before, nobody would’ve said anything because they wouldn’t have thought it was important enough. But by the time John Nathan-Turner took it on, it had a fanbase and people liked leaking stories, because people wanted that information. Fanzines were the early internet for the fans.”

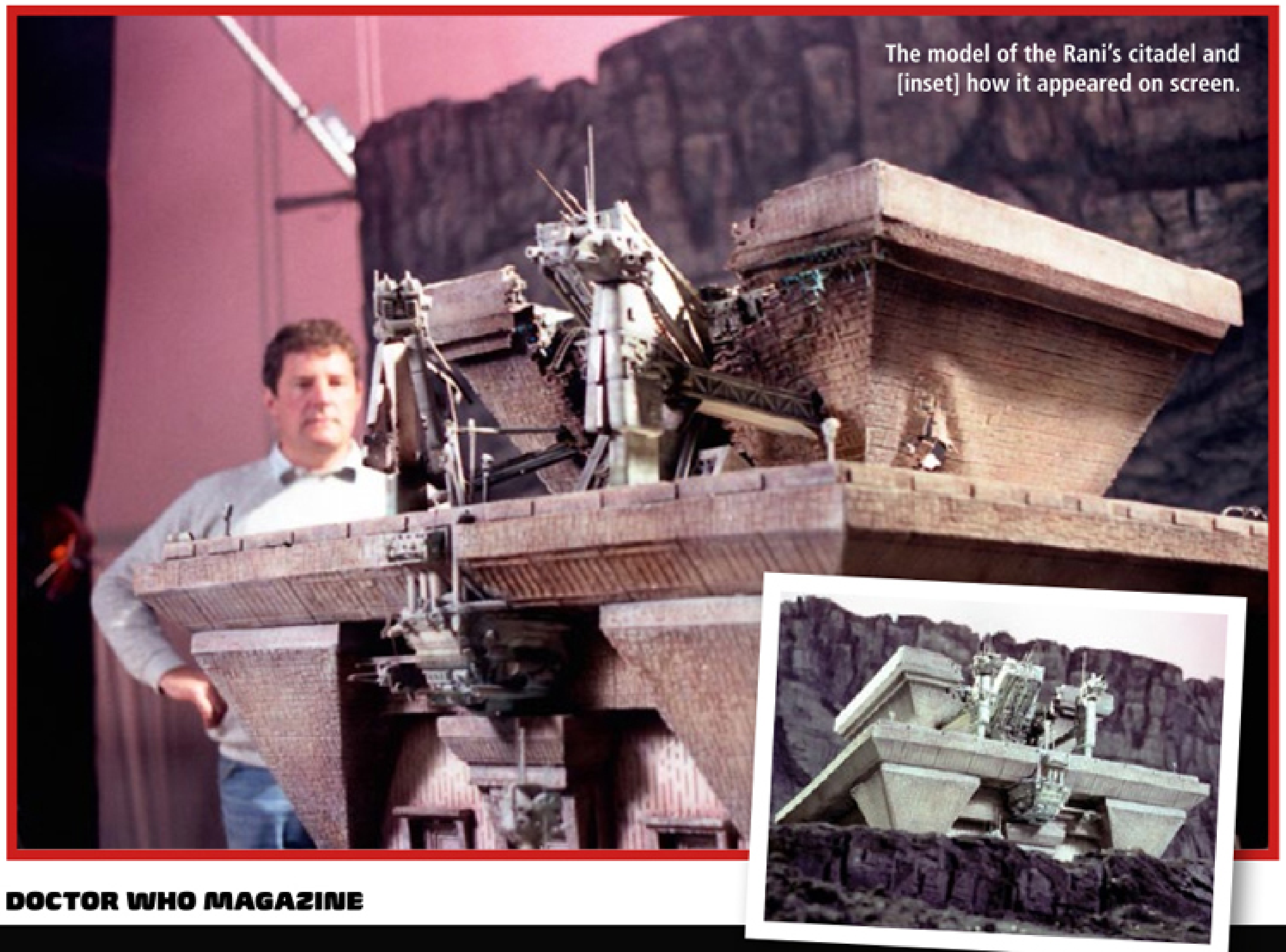
Mike: “So I kept it very quiet. I was in the Effects Department on a secondment from my college. One day, one of the Effects Department managers asked me, ‘Do you feel there’s any aspect of effects work you haven’t experienced, that you’d like to before you go back to college? So I casually said, ‘Well, I’ve done lots of comedy and drama and light entertainment. It would be nice to do a science-fiction show.’ And he said, ‘*Doctor Who* is coming back – would that be of interest?’ And I very calmly said, ‘Yes. That would be perfect’.” Then I ran off and phoned my mum, saying, *‘I’m doing Doctor Who!’*”

Mike’s first job was working as an assistant on the opening space station sequence for 1986 Sixth Doctor serial *The Trial of a Time Lord*’s first episode. “After that, I went back to college for a while,” he says. “When I came back the following year, Colin Baker had gone, the series had been rejigged, Sylvester McCoy was the Doctor and I worked on *Time and the Rani*. Which was, weirdly, the first use of computer graphics in *Doctor Who*! The titles sequence, and the pre-titles sequence with the TARDIS being attacked by the Rani’s laser beams, were done by Cal Video. They were literally what we would now call CGI. It was also the first CG model shot on the show. That’s when you started to realise what was coming.”

Indeed, this was Mike’s first experience of computer graphics muscling in on the effects action. His supervisor was Colin Mapson (legendary designer on 70s *Doctor Who* serials including *The Hand of Fear*, *Image of the Fendahl*, and who works with Mike to this day. More on him next issue.) “Colin had originally commissioned me to build a translucent, fibre-glass TARDIS, into which we were going to put flash-bulbs. Those flash-bulbs were going to go off on cue, so that laser-bolt video effects could be added to it. Then we got told, ‘Forget it, the CG guys are doing it’.”

*Time and the Rani* is generally quite a poorly regarded serial, but certainly not because of its effects. “The scenes with Bonnie Langford bouncing

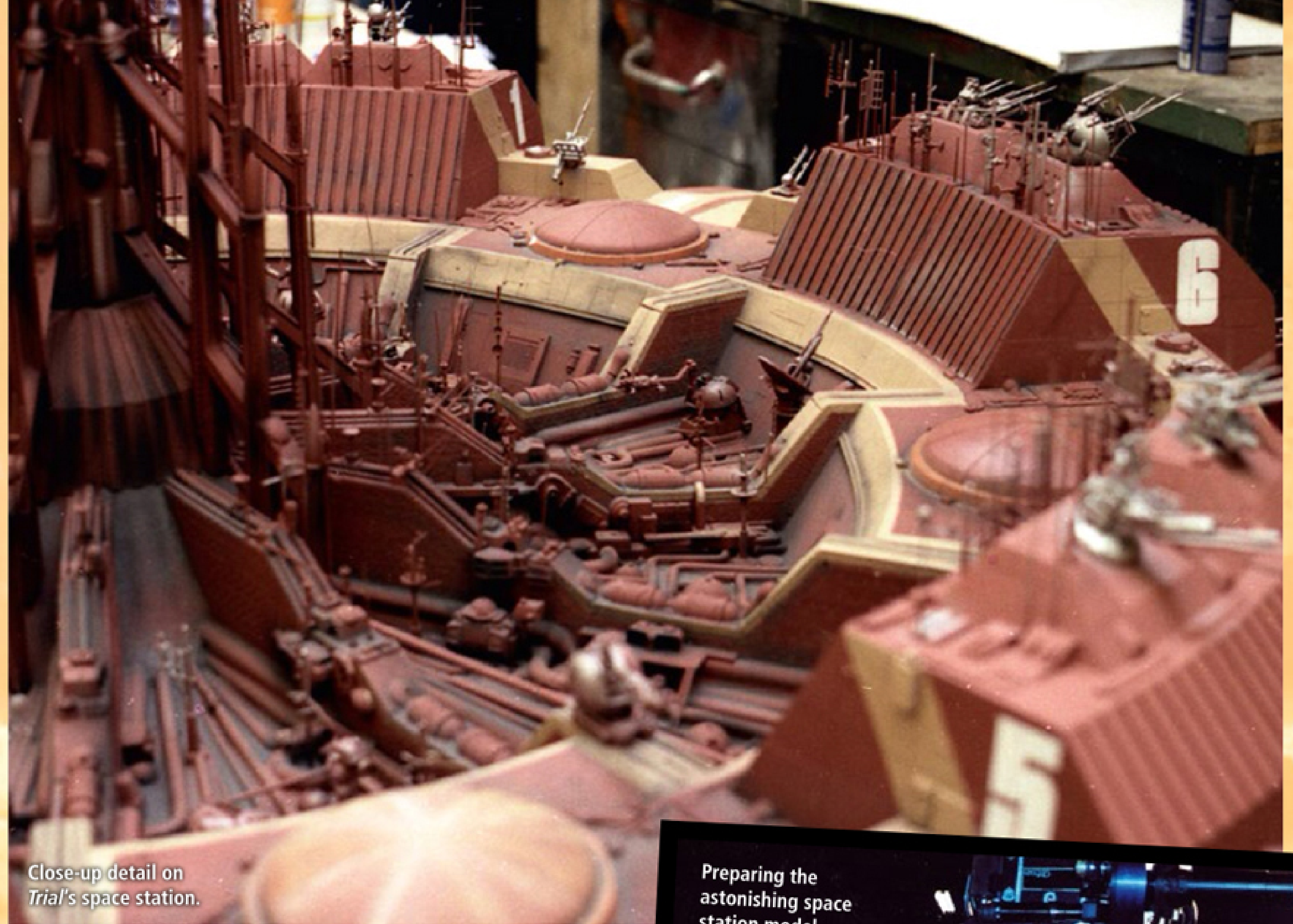
►



The model of the Rani’s citadel and [inset] how it appeared on screen.

## SPACE ODYSSEY

*Doctor Who*’s 23rd series began with the most elaborate special effect the show had yet attempted…



Close-up detail on *Trial*’s space station.

In 1986, an ominous shadow hung over *Doctor Who*, cast by the BBC itself. The corporation’s Controller Michael Grade had criticised the show and although it would return with 14 new episodes, they would be less total screen time than ever before. With this in mind, producer John Nathan-Turner wanted to make a big, bold on-screen statement, right at the start of the series, which went under the title of *The Trial of a Time Lord*.

This was Mike Tucker’s first job on *Doctor Who*, acting as an assistant on what he calls “a classic motion-controlled optical, pre-digital” effect which comprises the opening 35 seconds of Part One. The camera pans around an enormous space station before the TARDIS is caught in a tractor beam and dragged inside.

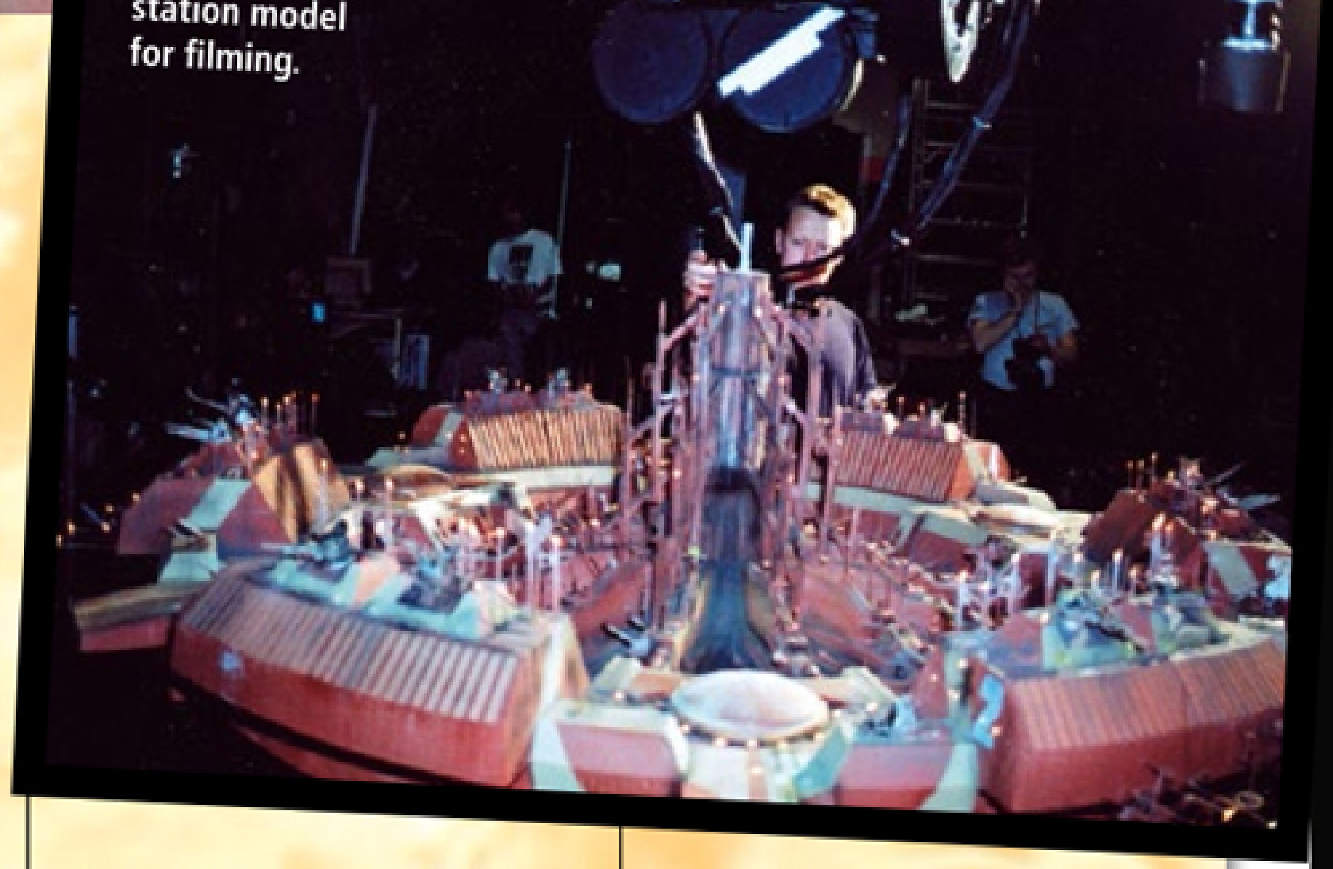
“It was the most expensive and magical motion-control shot that the channel had ever done,” says Mike. “What a lovely introduction to the show for me. And it was a Robert Holmes story! I couldn’t believe it.”

Mike acknowledges Nathan-Turner’s agenda to ‘big up’ the show, while noting, “There was also a separate agenda! The designer, Mike Kelt, was about to leave the BBC and set up his own company called Artem. So this fantastic motion-controlled special effect was a really nice calling-card for him! Two agendas aligned, you might say.”

Mike built two TARDIS models for this sequence, which would be re-used in 1987’s *Delta and the Bannermen* and 1988-89’s *The Greatest Show in the Galaxy*. He was also, “one of three assistants gluing kit-parts to the space station. And there were a hell of a lot of them! It took weeks and weeks. Melvyn Friend was the lead model maker and he made the basic shape. The plastics department did a mould of a segment and cast out fibre-glass pieces, which were all put back together. More detail was put on. A spire was put on the top of it, which Mike Kelt then painted. And this was where we first met Peter Tyler. He was the motion-control cameraman who programmed the rig for shooting it.”

Director of photography Peter Tyler was destined to collaborate with Mike Tucker to this day. By 1986, he had worked mainly in film for seven years, having toiled on James Cameron’s *Aliens*. “I seem to remember we made a star field up for *Aliens*, for some tests,” says Peter, “and we actually used it on one of the *Doctor Who* shots, although I can’t remember which one. But I do remember Rocky getting very excited about that!

“Mike Kelt asked if we could do his storyboard sequence,” he recalls. “Me being me, I always say yes, then go away and think about how you can make it possible! I can’t remember who said this, but if it can be imagined, it can be done! I quite like that saying. But it took a whole day to programme the motion-control to do these camera moves for *Trial*, because it was very complex and the motion-control software we had at the time wasn’t terribly good. It was a real nightmare to get it to do what we wanted.”



Preparing the astonishing space station model for filming.

And here to tell us exactly what they wanted is Mike, whose powers of recollection know no bounds. He’s drawing in a deep breath, because he’s going to need it. “The camera filmed a ‘beauty pass’ of the model, lit in all its glory against black. Then all the studio lights were turned out, the film was rewound, and the camera did the same move again to expose for all the lights on the model. It then did another pass for the teleport beam, which needed to come out of the space station at this particular time. You had now put the film through the camera three times – for the space station, the lights and the beam. You now needed to shoot the star-field, so you needed to isolate the space station from the stars. So you put a white cyclorama behind the model, then turned all the other lights out, so you end up with a silhouette. The camera did the same again, with high-contrast black-and-white film. So you now ended up with a black silhouette against white. That piece of film got put against the bit of film with the ‘beauty pass’ – this is called bi-packing – and is run through the camera again as you film the star-field. That black-and-white ‘matte’ means that the stars don’t expose through the image of the space station.”

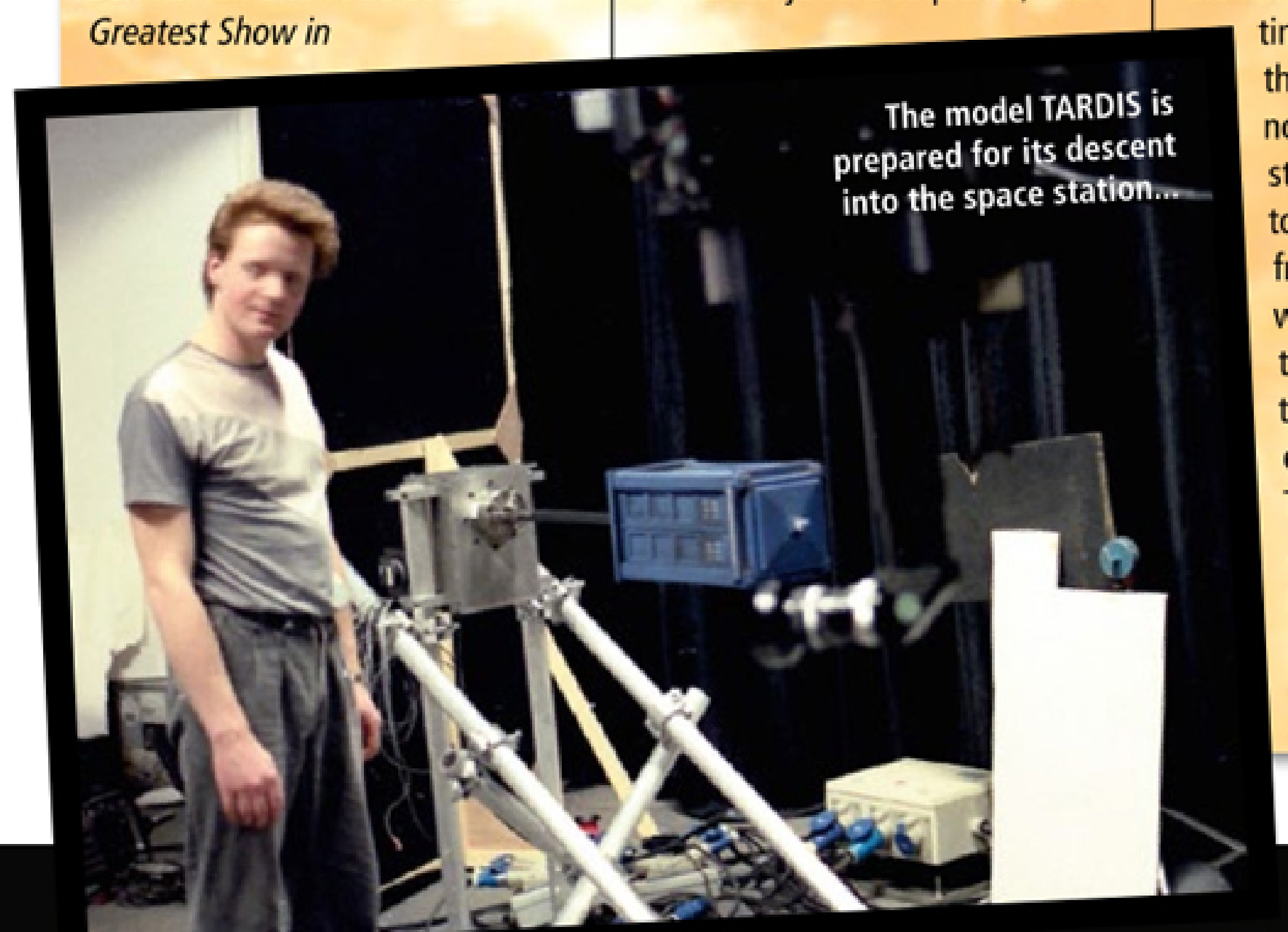
Are you following this, readers? There’s more.

“Then you went back again and filmed the TARDIS! Then you filmed the TARDIS light flashing. Then you did the white matte of the TARDIS against black. Then that was bi-packed with the original film. So it went through the camera dozens and dozens and dozens of times, to create one image. And because the nature of motion-control allows the camera to start and stop at *exactly* the same place and time, all those images meshed together. This was basically the same technique that feature films like *Aliens* and *Star Wars* used. It was the BBC breaking new ground. But it was *horrendously* expensive and horrendously time consuming.”

Phew!

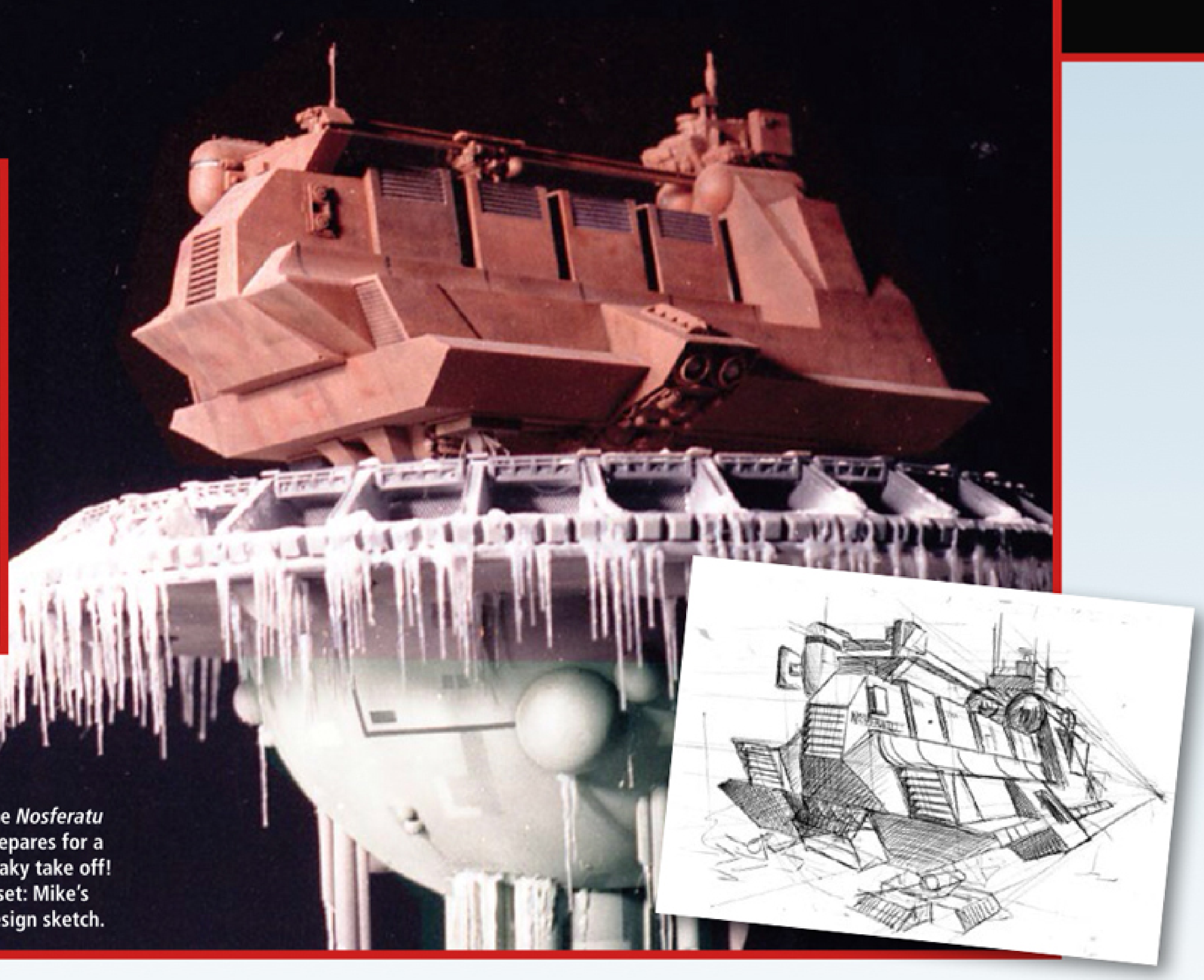
“It was actually put together in the optical printer,” says Peter, “after Christmas lunch, strangely enough. We only had one go at that, because we had so little money. The end result was okay. Unfortunately they sped it up a little bit, because they decided it was too long. I think that made it look a bit… crap. But it happens. Mike’s team and I did a plane crash shot for *Casualty* a few years ago and they sped it up about five times so it looked like a model. We got bad press on that, but it was nothing to do with us – it was the editor, going, ‘This is too slow, speed it up!’”

“From my point of view,” says Mike, “that *Trial* sequence was an important milestone, because I met all these key people in my life. *Doctor Who* needed to come back with something amazing. And it did. The first 30 seconds of that episode are just, ‘Oh my God! *Doctor Who*’s never looked like this!’ And even though Mike Kelt may have spent the whole series’ budget on that sequence, everyone remembers it!”



The model TARDIS is prepared for its descent into the space station…

Jablite feet are taken to the Cleaners.



The *Nosferatu* prepares for a shaky take off! Inset: Mike's design sketch.

off cliffs in the bubble, are a really good example of physical effects, miniature effects and digital effects all being used together in a really creative way," Mike maintains. "That's because there was a really good rapport between Colin and the Video Effects Department. Plus, of course, Colin is a consummate designer. He's a good artist, a good conceptual artist, a good practical artist. He's a good guy to work for and I learnt a lot from him. And the Rani's citadel was a lovely thing for me to do. I literally built that on my own, from scratch, in about five weeks."

Rocky's first *Doctor Who* came with 1987's *Paradise Towers* – and as he tells **DWM** this, an audience claps loudly from somewhere within BAFTA.

"Applause for *Paradise Towers*, there!" beams Mike.

"Thank you," says Rocky, smirking in the direction of the applause. "So someone asked about six of us assistants, 'Which of you would like to work on *Doctor Who*?' and my hand shot right up before anybody else's."

Rocky shoves his hand in the air, for illustrative purposes. Mike laughs: "So there was no pretending not to be a fan there!"

> **"*Dragonfire* was a learning curve. If I were doing the *Nosferatu* now, it would be four times bigger!"**

"Yeah, I did the opposite to you," says a cheerily unrepentant Rocky. "He told me to go and see Simon Taylor, the designer, who asked what I was like, working with Jablite. I'd never heard of Jablite, but so as not to make a fool of myself, I told him I'd never worked with it. So he said, 'Okay, what are you like with wood?' So he gave me these drawings, which were for the bins that the 'slasher robots' used. These bins needed flip-top lids, because the robots were hacking people apart and throwing them inside. I also made some of the limbs, the body parts, which had already been moulded. You see them dangling out of those bins. And in the end, it turned out Jablite was a trade name for polystyrene, which I'd worked with lots! I don't know what other job I'd have got if I'd actually known what Jablite was."

Rocky has fond memories of his first time on a *Doctor Who* set during *Paradise Towers*' production. "The first thing I was asked to do was go onto the TARDIS set. The TARDIS door handle was making an embarrassing squeaking noise, so I had to file away at the hole, so it was a bit bigger. That was the kind of daft little job that you got all the time in that department. But still, I was alive with adrenaline. I was in the TARDIS! Mind you, another guy ended up operating one of the robots, so I was quite jealous. He got that job because he was even shorter than me!"

Next up, for both Mike and Rocky in Season 24, was *Delta and the Bannermen*. "*Paradise Towers*, and *Delta* were good indicators of where the show would go with Sylvester," judges Mike. "Andrew Cartmel was getting writers to do stories specifcally for him, not just a generic Doctor."

Rocky handled, "the full-size Sputnik that crashes into the 1950s space-bus thing," while Mike "did the rocket where the nose opened, which I did as a homage to *You Only Live Twice*!"

Was Mike happy with his rocket? "No," he says, simply. "It's too small, it's..." He trails off and thinks for a second. "It's very easy for me to be very critical of our early times on *Doctor Who*. But I have to look at it in terms of where I started and where I ended up."

## MAD PROPS!

### Tales from the BBC's Visual Effects Department, from the men who worked there...

**Mike Tucker:** "There was a lot of larking about. One day, somebody picked up a rubber brick and threw it at somebody else. It missed, but it hit something. The next thing I knew, a mechanical dodo waddled out into view, which had been turned on by this thrown brick! I loved the fact that, in this workshop you could find rubber bricks and mechanical dodos, next to each other! That sort of bizarre madness could happen."

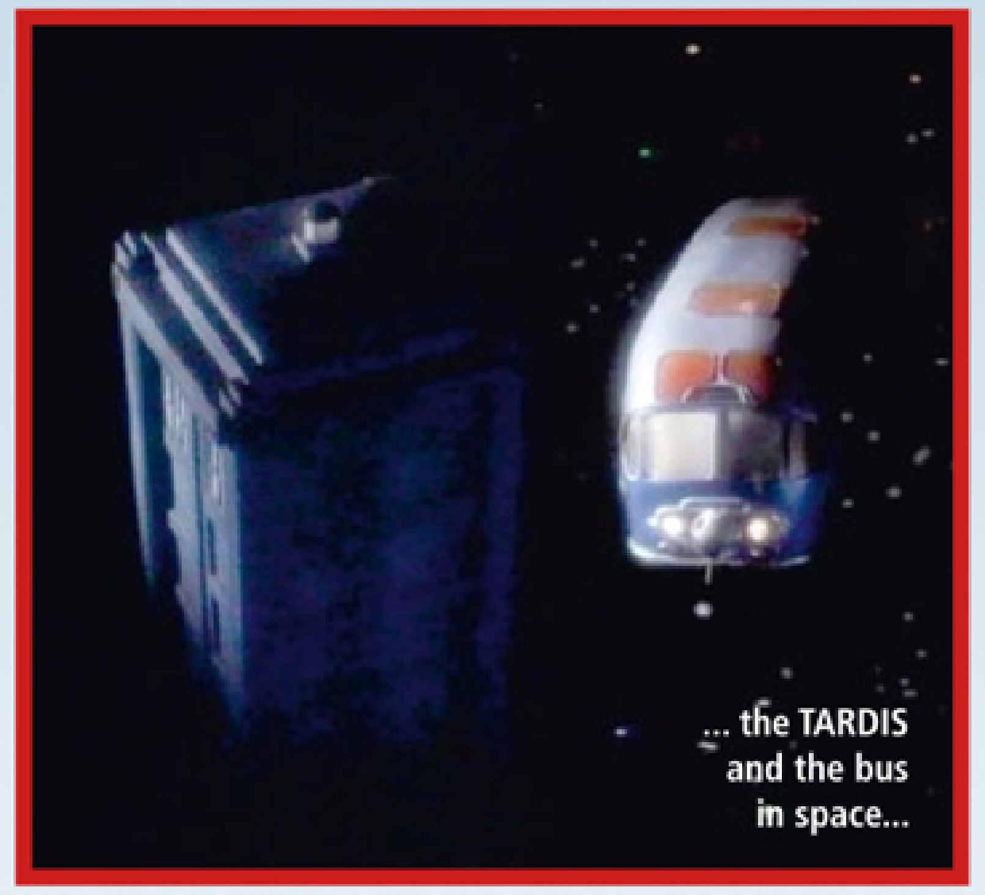
**Alan 'Rocky' Marshall:** "It started raining heavily outside the workshop. I didn't remember rain being forecast, so I went out and saw somebody standing by a 'rain-stand'. I thought, 'But this is a completely different scale of rain – what's going on?' I looked up and saw somebody had welded a rain-stand *onto a rain-stand*. This thing was 40 feet high, instead of the normal 20 feet high, which is high enough, thank you very much. The designer had decided that the unconvincing thing about our rain-stands, was that in a wide-shot you could sort of see the source! I loved that concept. Where else would somebody think of making that?"

**Nick Kool:** "This story is typical of stuff that happened when you were under pressure. On *Red Dwarf*, we were doing a scene where something needed to have burnt a hole through the floor of the spaceship. The hole needed to be smoking. You mix two chemicals to make chemical smoke, and one was acetic acid, which we'd run out of. While production waited, I ran to the canteen to get some sachets of vinegar, which is acetic acid. I got an assistant to pour the sachet contents over the side of the hole... and I'd picked up brown sauce by mistake. The production stood around saying, 'Why's he pouring brown sauce on this hole?'"

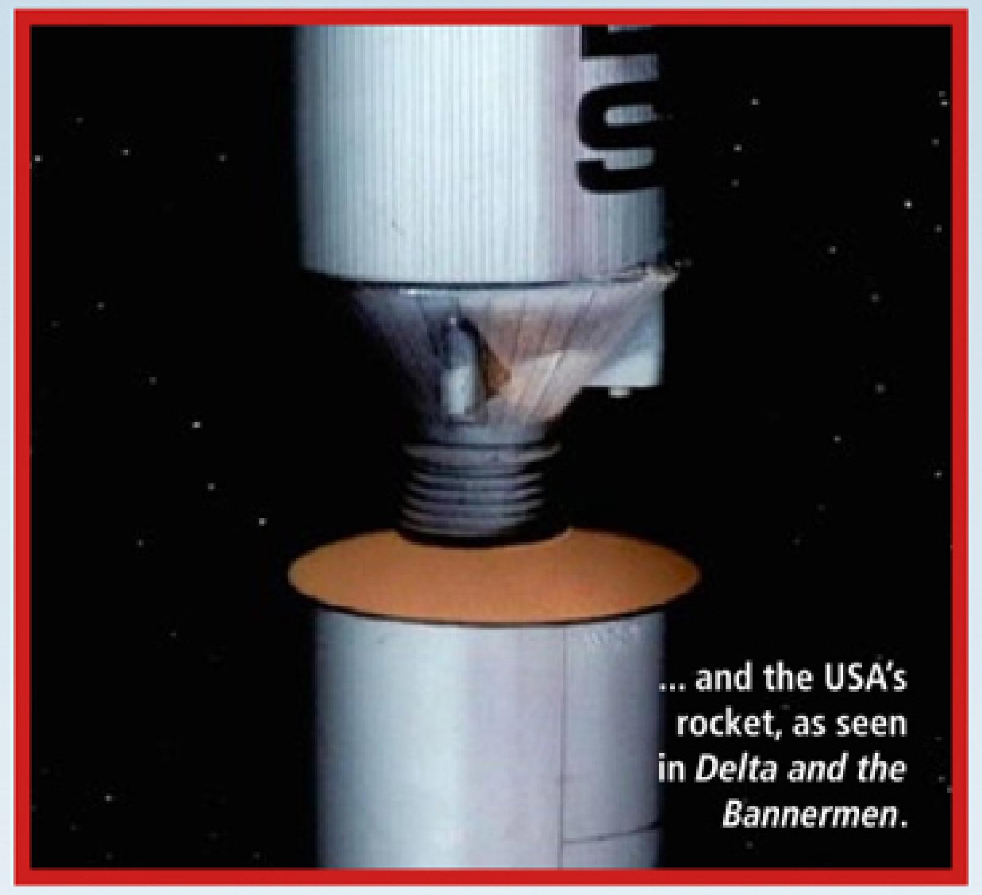
BROWN SAUCE
BROWN SAUCE

**Colin Mapson:** "I worked on *The Goodies*, way way back. The effects designer Ron Oates had commissioned this prop, a giant kangaroo, which one of the guys had to get inside for a Rolf Harris sketch. Unfortunately, he assigned it to someone who was known for, er, liking a drink. Three days before the shoot, this darn kangaroo still hasn't shown up, despite frantic phone calls. Eventually, it was dropped off. What appeared, down in the loading bay, was a skeleton of bamboo canes, with a polystyrene head on the top! It was just a piece of modernist sculpture, really, and that's putting it kindly. Poor Ron virtually had a nervous breakdown. We just fell about laughing, but ended up working through the weekend to try and salvage it!"

The Sputnik...



... the TARDIS and the bus in space...



... and the USA's rocket, as seen in *Delta and the Bannermen*.

You must have learned so much on the job, as you went along?

"We still are!" says Rocky, laughing.

"We had some very experienced elder statesmen around us," says Mike, pouring more wine for all. "People like Colin Mapson, Tony Harding (*The Invisible Enemy*, *The Awakening*), Ian Scoones (*Pyramids of Mars*, *City of Death*) and Len Hutton (*Fury from the Deep*, *The Deadly Assassin*). And they would pass on their skills to the next batch of effects people. Back then, the BBC was a great sharing of information."

"People would share techniques," says Rocky, "because they couldn't profit from them. You couldn't sell an idea, because it was copyrighted to the BBC. So you might as well tell so-and-so how you'd done what you'd done, if it worked."

"Early on," Mike remembers, "we did a *Red Dwarf* model and hung it with nylon wire, which stretched. Then someone told us to use steel wire, which didn't stretch, then told us where to get it. They then showed us how to get rid of the wire's shine on-camera, by using a little puffer with black powder paint in it."

"You'd literally use it to match the background," says Rocky. "Blue sky, blue puffer."

Continues Mike: "You look at behind-the-scenes photos of things like *Thunderbirds* and *Captain Scarlet*, and there they are, puffing the wires down. And so a 1950s effects technique is passed down to a 1980s generation of effects men. The lovely thing is, now, when we're hanging a submarine model for *Cold War*, out come the puffers! Scoonsey and Tony had probably learned it from some old lag, who'd learned it from Pinewood and Shepperton!"

"It's always best to get things done in-camera," adds Nick, "so that there's no need for post-production tweaks. That's the way it was always done. It's easy to get a bit lazy these days with the whole 'We'll fix that in post' thing."

The pair's next *Doctor Who* job came on the season-closing *Dragonfire*. In a story set on a space-trading colony called Iceworld, there was always going to be plenty of effects work to get their teeth into.

"I worked on the ice statue that melts," says Rocky. "I didn't sculpt the statue, but I made it look like a block of ice being carved, so that bits of it were emerging from the block. I also covered a set with computery-looking screen-things, vacuum-formed and painted silver. Unfortunately, as I recall, when people started pressing the buttons it was rather obvious that they were vac-formed."

The trio note that the villainous Kane's melting face was another example of Hollywood methodology trickling through to the BBC.

"Around about this time," recalls Nick, "magazines like [quarterly US title] *Cinefex* were coming out, so you might see a piece about *Raiders of the Lost Ark* and how they did these effects..."

"... and that would influence our effects design," completes Mike. "Someone would say, 'Let me show you this article'. That *Dragonfire* face-melt was mostly done by Sue Moore and Steve Mansfield, who were a specialist sculpting set-up. So even back then, things were starting to move towards specialisations. They sculpted this amazing lo-tech version of the *Raiders* rig. It was a fibre-glass skull with a wax face on the front. And we literally melted it with hot-air guns. It was filmed with a locked-off camera and the effect was sped up. It was augmented by Dave Chapman in the Video Effects Department, adding the actor's actual screaming mouth and blinking eyes to the miniature. For its time and for the money, I think it was a success."

By this time, Mike was starting to push towards his own speciality, of working with models. "The effects designer Andy McVean gave me a spacecraft to do, the *Nosferatu*. I read the script, did some drawings, presented them to Andy and he said, 'Yeah, build that'."

"Andy was one of the more 'organisational' supervisors," says Rocky. "He would quite happily hand the arty side of it to people he felt were more appropriate."

Ice World takes to the stars!

Kane's melting face was worked on by various teams.

"That job was another learning curve in *Doctor Who*," Mike concedes. "I was building a spacecraft, so I looked at how big the spacecraft models had been before. They were about a foot-and-a-half long, so I built it about a foot-and-a-half long! If we were doing the *Nosferatu* now, it'd be four times bigger! But I built it and the pad it sat on. I was very proud and then we tried to film it. It was a disaster, as far as I was concerned."

Rocky pulls a face. "Wobbly nylon..."

"Yes," says Mike. "It was flown off the pad on a wobbly nylon line, but nylon stretches and so the *Nosferatu* bounced off the pad in a most unconvincing manner. It was full of batteries, because the lights needed to work. And the cameraman was shooting it at the wrong angle. But I was very new and it was one of my very first model shots. The photographs I took showed the way I'd hoped it would look onscreen. But it never looked like that."

"You never saw it from the right angle," Rocky laments. "You were always looking down on it, unfortunately."

"That's when you start to realise you're one piece of a machine," says Mike. "And if you haven't successfully communicated your vision to the cameraman, to the director, or your effects designer, you might not get what you're after."

"In the same way that the Effects Department had different people doing different things at different times," says Rocky, "leading to varying quality, the same was true in other departments. So the director or cameraman might have a completely different vision of what they want to see."

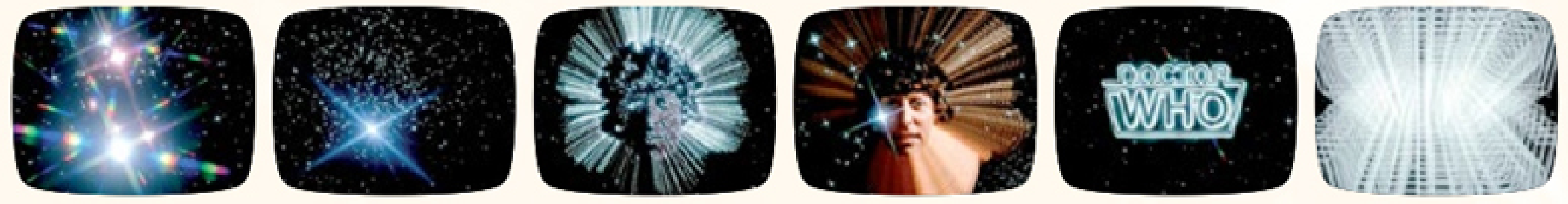
"Back then," admits Mike, "I didn't have the experience or the life skills to be able to say, on set, 'You're filming it all wrong. It needs to be shot from here and it needs to look like this'. I just shrugged and got on with it. Because they were older, they were more experienced, so *of course* they must know what they were doing..."

"Any given cameraman might have been used to shooting elephants in the Serengeti," says Rocky, "and winning awards for that, but did he know how to shoot a spaceship? Maybe, maybe not. Or he might be very good, but doing what he's told because he knows the director's always adamant about what he wants to see."

"We learnt our craft as we went along," stresses Mike. "So, for instance, we later got to work on *Red Dwarf* Series Three and Rocky was building the Starbug spaceship, which we'd co-designed. The effects designer said, 'Ooh, does it need to be that big?' and we replied, 'Yes it does!' We wanted to break the mould."

Quite literally. **DWM**

**Next issue: Mike and Rocky discuss the rest of their work on 1980s *Doctor Who*, what they thought of John Nathan-Turner and how they coped when the show was axed in 1989...**



# THE FACT OF FICTION

# MEGLOS

What do you get if you cross a sentient cactus with a chronic hysteresis and a Dodecahedron? We could tell you, but it's beyond your comprehension...

FEATURE BY **DAVID BRYHER**

If you've never seen *Meglos*, just take a moment, before you proceed, to read what the story is about – and then imagine what it might be like:

The power-mad alien Meglos, the last survivor of the unimaginably powerful Zolfa-Thurans, is trapped on a devastated desert world. The remains of his once-great civilisation have crumbled to dust, and now he waits out the millennia disguised as a cactus! On the neighbouring jungle world of Tigella, where deadly plants make the surface uninhabitable, Meglos' sworn enemies huddle in a dying underground city. Their only source of energy is a strange artefact known as the Dodecahedron, which their priests say descended from the heavens – but even their doubting scientists do not know the truth…

The Dodecahedron is an ancient weapon, built by the Zolfa-Thurans, capable of wiping whole planets from existence. Oblivious to the danger, the Tigellans are hiding the means of their own destruction in the heart of the city – and now, Meglos wants it back.

Only the Doctor stands in his way. But even a Time Lord is no match for the almighty Zolfa-Thuran. Trapping the TARDIS in a time loop, the shapeshifting alien takes the Doctor's form and travels to Tigella, intent on taking back the Dodecahedron and using it to wipe out his enemies. No one shall stand in Meglos' way, as his terrible plans to rule the galaxy unfold…

Given so many thrilling elements, you might be surprised to learn just how underwhelming the finished story is. Indeed, as we'll find out, it seems to inhabit a uniquely forgotten corner of the *Doctor Who* universe. Although there's nothing altogether *awful* about it, the great shame of *Meglos* is that it doesn't live up to the wild ideas at the core of its story. If there's any blame to be laid, perhaps it belongs at the feet of the writers, or maybe the inexperienced (and desperate!) production team – for as we'll see, the story's biggest problems lie with decisions made before the cameras started rolling…

## PART ONE

### FIRST BROADCAST: 27 SEPTEMBER 1980

**Inside the TARDIS, Doctor Who (Tom Baker) and Romana (Lalla Ward) carry out repairs on K9 (John Leeson). The TARDIS is in the Prion System, hovering above the planets Tigella and Zolfa-Thura. Romana reminds the Doctor of the stories of the decline of Zolfa-Thura's civilisation; the only evidence that remains of the race is the mysterious "Screens of Zolfa-Thura."**

■ K9 needs repairs as a result of his dunk in the sea at Brighton in the previous story, *The Leisure Hive* (1980).

■ The reason for K9's breakdown was not mentioned in the first draft of the scripts – script editor Christopher H Bidmead wrote in later lines reminding the viewer of events in Brighton. Writers John Flanagan and Andrew McCulloch had decided to incapacitate K9 frequently throughout the story, because they felt that the series' line-up of two Time Lords and a laser-blasting robot dog was a little too infallible.

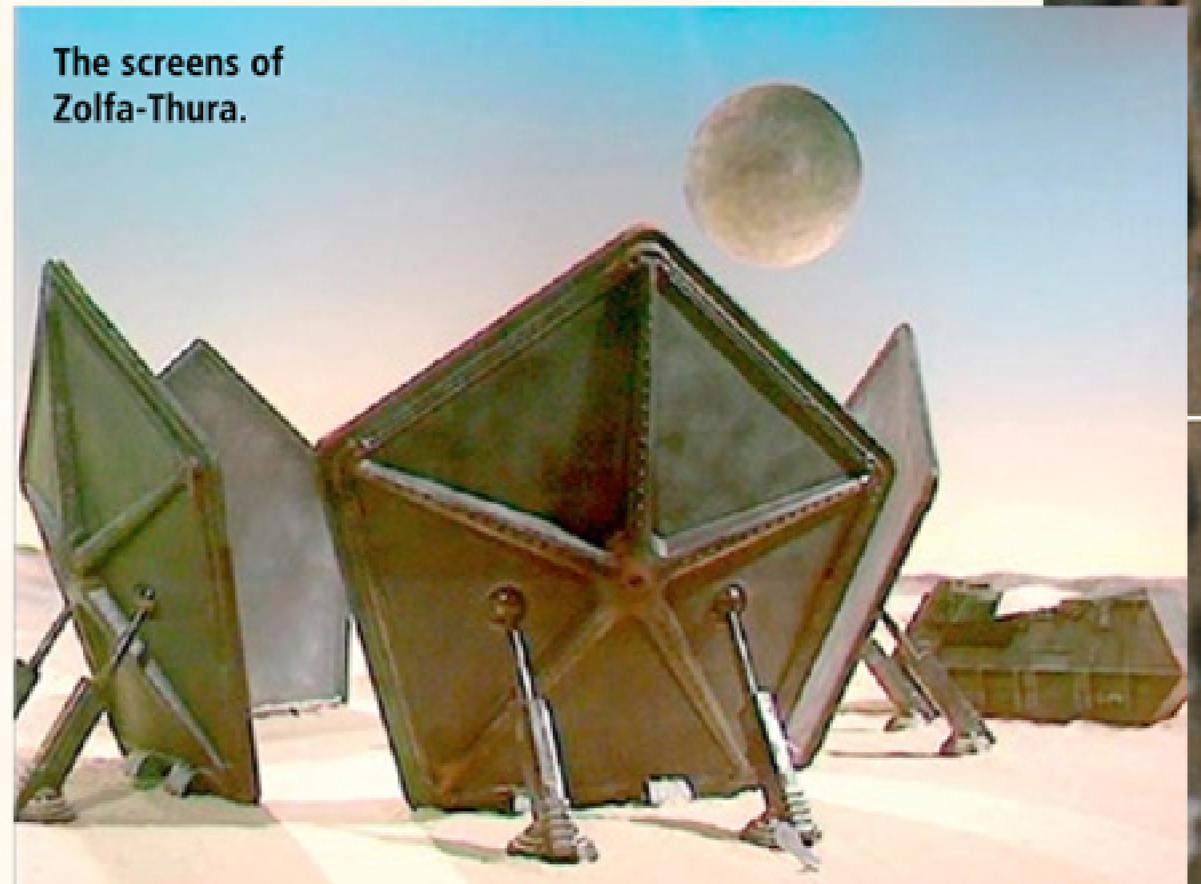
■ New TARDIS walls were built for this season, the old ones having suffered so much wear and tear over the years. This is the first time they are seen on screen – and boy, do we see a lot of them in this episode…

■ As Flanagan and McCulloch's scripts entered rehearsal, it became clear that each episode under-ran significantly. As part of the changes he made, Bidmead inserted a number of new scenes to bump up the running time of the episodes – and this opening is one of them.

**The Doctor recalls an earlier visit to Tigella, where he remembers meeting Zastor. He contacts the planet, planning to meet up again with his old friend.**

■ This earlier visit was never seen on screen.

**In a city beneath the surface of Tigella, Caris (Colette Gleeson) leads a group of engineers as they carry out repairs on the malfunctioning power system. Meanwhile, in the control room, Deedrix (Crawford Logan) warns Zastor (Edward Underdown) that their city is on the verge of collapse, and a return to the surface of the planet should be considered.**



The screens of Zolfa-Thura.

■ Director Terence Dudley had acted as producer on the BBC1 science-fiction series *Survivors* (created by Terry Nation) and, in 1977, Edward Underdown appeared in three episodes of that drama. Dudley cast him again here, but Underdown's deteriorating health meant that special arrangements had to be made to enable his appearance in this story.

**Zastor sends word to Lexa (Jacqueline Hill) that he wants the Deons (a religious order who worship the powerful artefact known as the Dodecahedron) and the Savants (the scientists who would rather harness the Dodecahedron's power to save Tigella) to meet to discuss the problems faced by the city. He has called the Doctor, asking him to pay them a visit so that he may lend his expert opinion.**

■ Jacqueline Hill played Barbara Wright, one of *Doctor Who*'s earliest companions. She débuted in the very first story, *100,000 BC* (1963), and left the TARDIS in *The Chase* (1965). This was her only return visit to the series.

■ In earlier versions of the script, the Dodecahedron was the 'Golden Pentagram'.

**The debate rages on. Deedrix mocks the Deons' belief that the Dodecahedron came from the heavens, while Lexa's faith is unshakeable.**

■ Flanagan and McCulloch were keen not to rely on what they felt were typical *Doctor Who* clichés, such as all members of an alien race thinking, acting and looking the same: hence the two clashing Tigellan factions seen here.

■ June Hudson's costume design helps emphasise the differences between the Deons and the Savants: the crisp white of the Savants' outfits echoes the idea of scientists' lab coats, and contrasts sharply with the flowing, opulent robes of the Deons. The difference even extended to their hair: the Deons' flowed long and free (most obviously in Lexa's luscious locks, poking through the top of her headdress), while the Savants kept theirs short, neat and, let's be honest, bizarre. The script describes the Savants' hairstyle as 'the short cropped hair of the Savant Faction' – but if you went into a hairdressers, asked for a short crop and ended up with *that*, you'd be rightly horrified.

■ Lighting director Bert Postlethwaite complained that the white of the Savants' outfits would flare under the studio lights, causing problems during recordings. He suggested painting them grey, but June Hudson – backed up by Terence Dudley – refused to make this change.

**On the surface of Zolfa-Thura, a group of space mercenaries – the Gaztaks – emerge from their ship. They are led by General Grugger (Bill Fraser) and his second-in-command Lieutenant Brotadac (Frederick Treves).**

■ In the documentary *Meglos Men*, on the DVD of this story, Flanagan and McCulloch reveal that they were unhappy with the pronunciation of Grugger's name. It is pronounced throughout to rhyme with 'mugger', whereas they intended that it should be said more like 'Grooger'. They also explain that 'Brotadac' is an anagram of 'bad actor', ►

"The Tigellans are using only a fraction of the Dodecahedron's potential. Its energy could feed an entire galaxy!"

## ESSENTIAL INFO

■ Having been left very little work in progress by their departing predecessors, producer John Nathan-Turner and script editor Christopher H Bidmead (under the guidance of executive producer Barry Letts) had to hurry to find scripts for Season 18 shortly after they took over. Bidmead recalled a TV comedy by Andrew McCulloch (whom he knew as an actor) and John Flanagan: *Bricks Without Straw*, one of a series of pilots for ATV's *The Sound of Laughter*. He asked them to pitch an idea for a *Doctor Who* story, and they came back with a two-page outline for *Meglos*.

■ Bidmead ordered a detailed story breakdown on 29 February 1980 and then, a few days later and with production deadlines on Season 18 looming, he commissioned Flanagan and McCulloch to write the full scripts. The story went through a few working titles – *The Golden Pentagram*, *The Last Zolfa-Thuran*, and *The Last Sol-Fataran* – before returning finally to *Meglos*.

*Meglos* writers John Flanagan and Andrew McCulloch.

■ The story was directed by Terence Dudley, with whom Nathan-Turner had worked on *All Creatures Great and Small*. This was his first work for *Doctor Who* (having once turned down the chance to rewrite the very first story in 1963!); he would never again act as director for the series, but he returned to write the Fifth Doctor serials *Four to Doomsday* (1982), *Black Orchid* (1982) and *The King's Demons* (1983).

■ The most notable piece of casting for *Meglos* was that of Jacqueline Hill as Lexa. Hill had played the First Doctor's companion Barbara Wright back in the very earliest days of *Doctor Who*, but it was Dudley's acquaintanceship with the actress more than her connection to the series which guided his decision. Nathan-Turner initially approved of the casting but later, with hindsight, he decided to never again bring back an ex-series regular in a new role.

■ Incidental music was composed by Peter Howell, who was taking turns with Paddy Kingsland to provide the scores for Season 18's stories. Howell was ill, however, and unable to start composing music for Part One in time – Kingsland filled in, writing nine minutes of that episode's music, before Howell completed the story's score.

Companions past and present... Jacqueline Hill as Lexa and Lalla Ward as Romana.

**‘It was Tom Baker’s idea to trip over the apron on the floor, to help the viewers understand that time was restarting...’**

◄ going to great pains to make clear that they thought Frederick Treves was no such thing.

■ Bill Fraser would later reappear in the *Doctor Who* universe, playing Bill Pollock in *K9 and Company* (1981), which was written by Terence Dudley. At the time of his casting in *Meglos*, he was well remembered for taking over from William Hartnell (who played the First Doctor) as the sergeant major in *The Army Game*.

■ Once again trying to avoid the usual uniform-looking monsters, the writers came up with the idea of the Gaztaks’ motley look. Flanagan would later explain that the Gaztaks were envisaged as a group of hard-nosed looters with no homeworld. They had stolen most of their tech from lots of different civilisations, explaining their ragtag appearance.

■ June Hudson ran with this idea for their costumes, using mainly clothes from the BBC’s costume stock, many of which had been seen in *Doctor Who* before. Brotadac’s coat was originally Pletrac’s in *Carnival of Monsters* (1973); one of the helmets was Sholakh’s in *The Ribos Operation* (1978); and Grugger’s hat belonged to the Graff in the same story. The bulk of Grugger and Brotadac’s costumes, however, was plundered from the BBC’s 1977 production of Verdi’s opera *Macbeth*.

■ A few of the Gaztaks’ weapons had been seen before, too, in *The Pirate Planet* (1978), *The Armageddon Factor* (1979) and *The Horns of Nimon* (1979-80).

■ In his novelisation of *Meglos*, Terrance Dicks explains that Grugger’s men aren’t the only Gaztaks in the universe: the word is used to refer to spacefaring mercenaries in general.

**They walk across the desert surface of the planet, examining the giant structure of the Screens...**

■ The surface of Zolfa-Thura was realised mostly through the use of model shots, which were recorded in the same studio sessions as the live elements. The actors and the models were then combined using a process called Scene-Sync, a cutting-edge refinement of the commonly used Chromakey. This method precisely matched the movements of two cameras – one pointed at the model, one pointed at the actors standing in front of a blue screen – enabling the kinds of panning and tracking that the usual Chromakey process ruled out. Scene-Sync was experimental technology at the time, and *Meglos* saw its first use on British TV, effectively as a trial run. (The cost for its use here was written off by the BBC, against its possible use in future productions.) Barry Letts, who acted as *Doctor Who*’s executive producer throughout Season 18, would later use Scene-Sync on *Gulliver in Lilliput*, the 1982 BBC adaptation which he wrote and directed.

■ Of course, even Scene-Sync couldn’t cover up for an extra who isn’t looking where he’s going: as the Gaztaks leave the ship, one of them slips off the step and almost loses his footing in the desert sands of this unfamiliar world.

■ The story’s model work was provided by visual effects designer Steven Drewett, who would later also work on *The Two Doctors* (1985). Steven’s other work included the BBC adaptations of *The Day of the Triffids* (1981) and *The Tripods* (1984), and Season Three of *Blake’s 7* (1980).

**The Gaztaks have brought a prisoner with them – an Earthling (Christopher Owen) – whom they plan to deliver to their mysterious employer.**

■ Meglos’ voice throughout the story – both in and out of the Earthling’s body – is provided by Owen.

■ The novelisation of *Meglos* gives the Earthling a bit more background. Assistant bank manager George Morris was minding his own business when he found himself snatched by the Gaztaks, whom he assumed were a bunch of students pulling a rag-week stunt.

■ Despite the Doctor’s presence altering some of the details, Meglos’ plan seems to be to disguise himself as a humanoid and sneak into the Tigellan city to steal the Dodecahedron. But the story offers no explanation as to why Meglos needs a human, instead of just any old humanoid from somewhere closer. A Tigellan, perhaps? Nor is there any explanation of why the humanoid must be ‘Caucasian’, as specified here – but then, there’s no reason to think that the thoroughly evil Meglos isn’t also a shocking racist. We could assume there is something particularly pliable about *homo sapiens*, which would make them the perfect shape-shifting host for a Zolfa-Thuran. As we’ll see, we’re also given no explanation of how Meglos, whose true form is later revealed to be something like a slug, ended up stuck in a cactus – although perhaps we can infer that slug-Meglos took over the ‘body’ of a cactus to survive the desertification of Zolfa-Thura described by Romana in this episode’s opening scene. Then again, logical plans don’t seem to be Meglos’ strong point...

**The Gaztaks watch as a building – Meglos’ laboratory – rises from the ground at the centre of the Screens. A door slides open and they enter. Inside, they meet a large cactus called Meglos, who has been awaiting their arrival.**

■ Meglos refers to himself as a xerophyte, the term for the plant species which includes cacti. (Meglos isn’t suggesting that he comes from a race of aliens called the Xerophytes – and had the story kept its working title of *The Last Zolfa-Thuran*, that would have been especially clear.)

■ The scenes in Meglos’ lab, along with all other Zolfa-Thura scenes, were shot in the second of the story’s two studio sessions. All TARDIS scenes were also shot in these sessions.

**Meglos explains that the Tigellans are not using the Dodecahedron to its full capacity...**

■ Meglos claims that, when working at maximum capacity, the Dodecahedron’s “energy could feed an entire galaxy.” He wants to “restart” the Dodecahedron, to raise its power output by “the power of 12.” In the early script, this was “the power of five” – note that the finished story’s Dodecahedron has 12 faces, and the early script’s Pentagram would have had five sides.

**The Earthling is led into a chamber at the side of the room. Cactus-Meglos is placed in an adjoining, identical chamber, and transparent doors slide down, sealing them inside.**

■ The script described two transparent cylinders descending from the ceiling to encase Cactus-Meglos and the Earthling, each perfectly shaped to fit their occupant. (Could this have further explained why Meglos had such particular requirements for his new body?)

**With Meglos trapped in the machine, Grugger and Brotadac plot to steal all his technology and sell it for a vast profit. But when Brotadac discovers that they are locked in, Meglos explains that they will only be released if they follow his orders.**

■ The reflection of a crew member is just visible in Meglos’ cabinet door.

■ Grubby Grugger’s scheming was added by Bidmead to extend the script.

**Grugger initiates the process. Meglos’ cactoid form collapses, and the Earthling’s skin turns green and grows spines like cactus needles. This new Meglos steps out of the chamber and, having intercepted Zastor’s transmission to the TARDIS, decides that the threat of the Doctor must be neutralised.**

■ The collapse of the cactus was achieved by using a pump to suck the air from inside the rubber prop. To complete the effect, a rod, hidden inside the model and attached to its top, is dragged downwards.

■ The ‘cactus skin’ make-up was achieved with a combination of methods: translucent green latex was used for the skin itself, and the spines were made from ears of barley. Latex gloves were used for the hands instead of make-up.

■ The script explains that ‘Meglos has been transfused into and taken over the Earthling’s body.’ Again, this perhaps implies that the cactus itself is not Meglos: the use of ‘transfused’ – as blood is transfused – suggests Meglos has moved from one body into another.

■ The story often refers to the legendary advanced technology of the Zolfa-Thurans. Concerned that viewers’ credulity might be challenged by a race of technologically savvy cacti (how would they hold the screwdrivers?), Dicks used the novelisation to explain that the Zolfa-Thurans had natural body-swapping powers (presumably amplified by the machinery on display here) and so were able to borrow humanoid bodies when necessary. (Although the final episode of the story suggests that the Zolfa-Thurans’ true form *isn’t* actually cactoid, this later evidence doesn’t invalidate Dicks’ theory. In fact, given that Meglos seems to slip back into his cactus body without the aid of the machine, it rather backs up Dicks’ idea.)

Grabbed by the Gaztacs!

**The Doctor checks whether K9 is properly fixed but, just as he completes his task, there is a glitch in time. He, Romana and K9 are returned to a point just prior to Romana completing her repairs. They are caught a time loop – but, as they reach its ‘restart point’, there is a moment where they realise that the normal flow of time is disrupted...**

■ Throughout the history of *Doctor Who*, time loops have been portrayed as inescapable traps. The Third Doctor used one to foil the Axons’ plans in *The Claws of Axos* (1971), barely managing to get out himself before the loop was sealed for ever. Similarly, in *The Armageddon Factor*, the Fourth Doctor stopped the Marshal of Atrios from destroying Zeos by locking his command capsule into a time loop. More recently, in *The Big Bang* (2010), the TARDIS saved River Song’s life by placing her in a time loop that repeated the moments leading up to the ship’s destruction.

■ The time loop begins when the Doctor trips over the apron he has dropped on the floor. It was Tom Baker’s idea to use this memorable visual cue to help the viewers understand the fact that time was restarting.

**Meglos and the Gaztaks watch the Doctor and Romana on a monitor as they continue to play out the same actions.**

■ Don’t worry – the TARDIS doesn’t have CCTV. We are repeatedly told that the Zolfa-Thurans were incredibly technologically advanced – indeed, the Dodecahedron itself is the biggest reminder of this. If they can create stable time loops, then it’s not unreasonable to assume they can take a peek inside them.

■ Meglos refers to the temporal effect as “a chronic hysteretic loop,” and the Doctor will later call it simply a “chronic hysteresis” – a term devised by Bidmead during his rewrites.

■ The script suggested some lines of data that would appear on Meglos’ computer screens: ‘NAME: THE DOCTOR. AGE: APPROX SEVEN CENTURIES. PLANET OF ORIGIN: GALLIFREY.’ The caption on screen in the finished episode does not carry this information, and it appears to carry a typo. The only words visible are: ‘KNOWN AS THE DOCTOR. DATEB OF ORIGIN: APPROX PRION YEAR’.

**Meglos reveals his new plan: he has taken the form of the Doctor, and now plans to visit Tigella and impersonate him.**

■ The final piece of the Cactus-Earthling-Meglos puzzle falls into place. If we are to assume that Meglos’ original plan was to sneak into the power room disguised as a Tigellan, then we see now how he might have done so: by changing his humanoid shape to become indistinguishable from the person he planned to impersonate (presumably, one of the Deons). We can only assume that his cactoid form had no such ability; it is only the human form that is suitably flexible. The script describes how we might have seen Meglos’ transformation from the Earthling to the Doctor: “We watch a fast playback of the Earthling’s face dissolving through several quick stages into features that are uncannily like [the Doctor’s].” In the end, the transformation happens just out of shot. ►

## MEGLOS II

Throughout the 16 years it was away from our televisions, it started to look like no corner of the *Doctor Who* universe would remain unplundered in the search of story ideas to feed an ever-growing mountain of spin-off fiction. From the silent gas dirigibles of the Hoothi (from a tiny mention in *The Brain of Morbius* (1976) to the bad guys in the *New Adventures* novel *Love and War*) to the Nimons’ rematch with the Doctor in the audio drama *Seasons of Fear*, things that once seemed destined never to reappear became fuel for whole new adventures.

But oh, poor, uncelebrated Meglos. Despite being one of the most advanced aliens the Doctor has ever met, despite posing as the Doctor to enact his plans, despite sharing the screen with one of the series’ very first stars, and even despite having a waxwork of himself turn up in Madame Tussauds (making Tom Baker – who also had a Doctor waxwork – the only person in history to be two Tussauds waxworks at the same time), Meglos never got another chance to shine in *Doctor Who*, destined instead to be left all alone in his dark, forgotten corner of the universe.

What makes this fate all the more painful was knowing how close he came to a return. In an early version of *The Lodger* (2010), Meglos lurked in the non-existent flat upstairs from Craig Owens, plotting universal domination. “He was living in the body of an old lady,” explains Gareth Roberts, who wrote the episode. “At the end, the Doctor confronted her, Meglos revealed himself – but the Doctor couldn’t remember him at all...”

Gareth Roberts.

In the final version of the episode, the Doctor builds a machine out of a pile of junk to scan for alien technology, and it was while playing with these scenes that Roberts first had the idea to include Meglos. “The Doctor’s sculpture device was originally based on Pythagorean solids, to bugger up the alien’s device upstairs,” says Roberts. “About halfway through the first draft, I thought, ‘What with his dodecahedrons and possessing humans and time loops, this villain might as well be Meglos.’ And to my astonishment, Steven Moffat agreed – well, before he eventually said no, anyway. The old lady clashed too much with [the alien pensioners in] *Amy’s Choice*, and Steven had plans for ‘another TARDIS’.”

It’s telling that Meglos could be slotted so easily into the first draft, perhaps suggesting the character is not much more than ‘Generic Megalomaniacal Villain’.

“He’s quite funny, though, isn’t he?” says Roberts. “I quite like those early cactus scenes where he gets the measure of the Gaztaks.”

In the end, despite Roberts’ best efforts, the villainous Meglos seems doomed to be forgotten. Poor thing. Was it the material? Was his story really that forgettable?

“Sorry, I’ve no idea what you’re talking about,” says Roberts. “Oh yes, *Meglos*. Well, it’s a pretty bog standard story – but Tom, Lalla and Jackie Hill are giving their all. But it is terribly generic. Like a 1970s annual story done on TV – the two planets, the talking cactus, Doctor Who’s old chum we’ve never met before...

“John Flanagan’s a very good actor, you know,” he adds. “He’s brilliant as a barrister in 1970s *Crown Court*. It’s a shame *he* wasn’t in it really.”

Just waggle his tail!

Lexa and Deedrix engage in a sulk-off.

A prickly problem!

“I? Swear alliegance to Ti?”

## 4G READY

*Meglos* remains John Flanagan and Andrew McCulloch's only contribution to *Doctor Who*, although the pair did discuss writing a second serial for script editor Christopher H Bidmead.

A storyline for *Project "4G"* was commissioned in August 1980, shortly after they completed work on *Meglos*. The story would have seen two alien races known as the Hawks and the Doves locked in an endless cold war, with the Hawks' chief scientist planning to launch a missile into their sun, destroying both planets in the process. (In the end, the missile is launched, and both Hawks and Doves send their entire nuclear arsenals after it. All the weapons melt as they approach the star, and the smug Doctor reveals that he planned things this way – now, without their weapons, maybe the Hawks and Doves can find a lasting peace.)

As development work on the story continued, it was decided that *Project "4G"* would become the new Fifth Doctor's début story and so Flanagan and McCulloch were asked to include the Master, to round out a trilogy of appearances of the villain, starting in the already planned *The Keeper of Traken* and *Logopolis*. The writers replaced the figure of the Hawks' chief scientist with the Master, and set about writing full scripts for the series – now titled *Project Zeta Plus* – in October 1980.

In early 1981, following a further title change to *Project Zeta-Sigma*, script editor Antony Root began to grow worried about the practicality of Flanagan and McCulloch's scripts. Several scenes featured invisible aliens talking to other invisible aliens, and – not unreasonably – it was pointed out that this would make for terrible television.

By February 1981, *Project Zeta-Sigma* was in trouble. The production team considered rearranging the filming schedule to accommodate rewrites, but this proved impractical, so Bidmead's own *Castrovalva* took its place as Peter Davison's début. An idea was briefly floated of moving Flanagan and McCulloch's second story to the end of Season 19 instead, but eventually the whole serial was dropped – and the writers' brief *Doctor Who* career came to an end.

## PART TWO

**FIRST BROADCAST:** 4 OCTOBER 1980

**The Doctor and Romana are still in the grip of the chronic hysteresis. In the brief moments before time loops back to the start, Romana suggests stopping the time rotor.**

■ This unusually long recap of the cliffhanger – it's nearly two minutes long – was included to help pad out this episode's running time.

■ At 21 minutes and 24 seconds, Part Two is the first episode of this story to be notably shorter than usual; Parts Three and especially Four would also badly underrun. In fact, if you add together the running times of all its episodes, *Meglos* is the shortest-ever four-part *Doctor Who* story.

■ This scene sees the first use of the term 'time rotor' since *The Chase* (1965). Romana here seems to be referring to some non-specific part of the TARDIS' engines, but in stories that would follow this, the term would be used often, and generally referred to the TARDIS console's central column.

**On Zolfa-Thura, the Gaztaks' ship takes off, with Meglos on board.**

■ Note that you don't see the back end of the Gaztaks' ship: the model was being moved by hand, by means of a broom handle stuck up its backside.

■ The script describes the interior of the ship thus: 'We are in the cramped cockpit of a ship that has more of the feel of a Lancaster bomber than the *Starship Enterprise*... Through the transparent bridge window we see an expanse of darkness and the fast enlarging outline of the planet Tigella.' This window, and its accompanying effects shot, was dropped for cost and practical reasons.

■ The script's description of the villain here is notable: 'Meglos is now fully disguised as the Doctor, only needing the scarf and hat.' Does this suggest the clothes were intended to come later, and not magically 'grown' as part of the transformation? This would certainly explain how Meglos is able to remove his coat later in the story.

**On the jungle on the surface of Tigella, Meglos and the Gaztaks emerge from their ship. Meglos heads to the city alone.**

■ The shot of the ship resting in the dense jungle was achieved by using a painting on glass in the foreground, along with a few exotic-looking leaves held near to the camera.

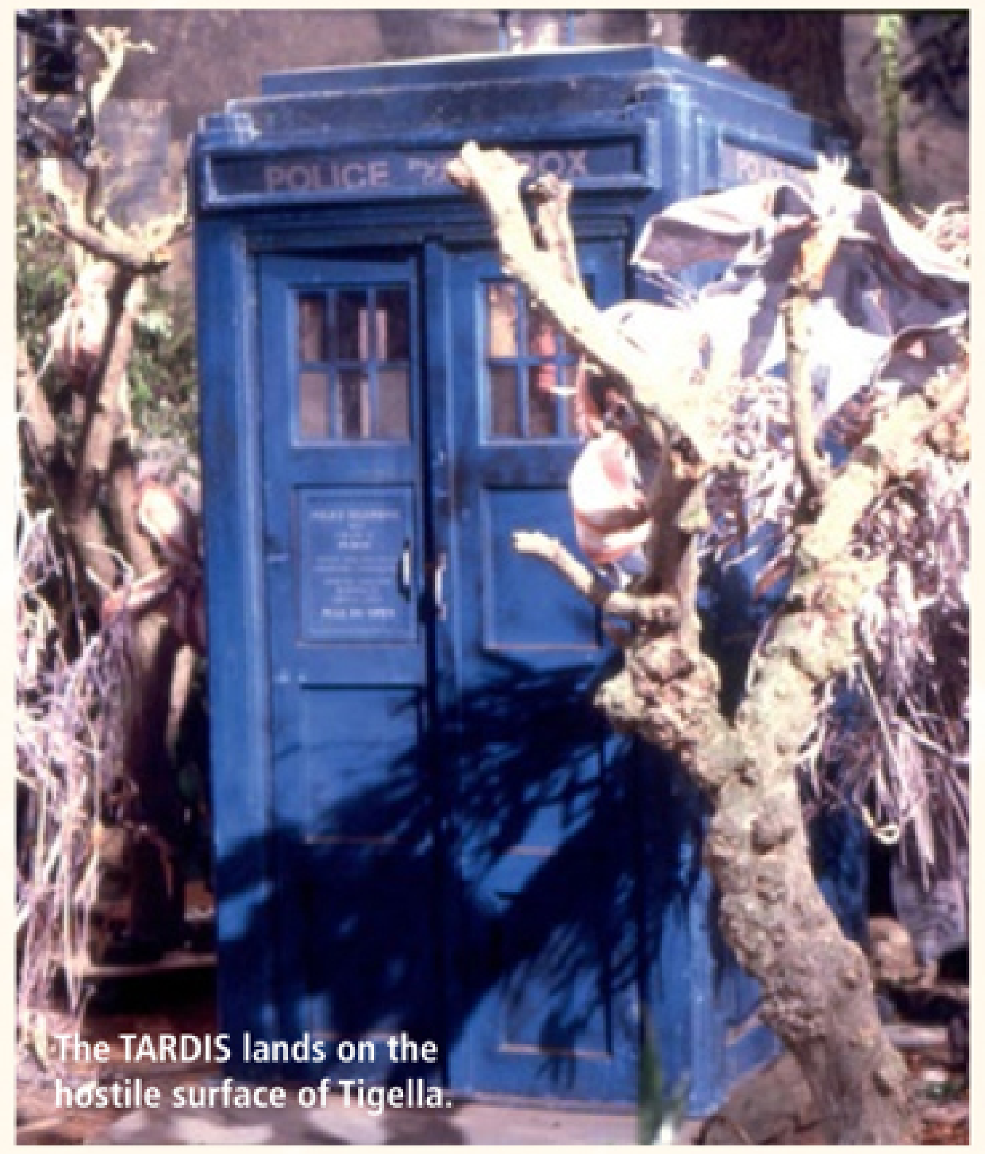
**Caris meets 'the Doctor' at the entrance to the city and shows him inside.**

■ The Tigellan guards' helmets originally belonged to the Skonnon guards in *The Horns of Nimon*.

**Deedrix deals with further power problems as Caris brings the Doctor to the control room. Meglos almost slips up when Zastor greets him like an old friend, but soon he's smoothly taking control and promising to 'fix' the Dodecahedron.**

■ Zastor says, "You haven't changed much, Doctor," implying that the unseen meeting between the two characters happened when the Doctor was in his fourth incarnation.

**Meanwhile, back in the time loop, the Doctor has an idea. If he and Romana repeat their repeated actions from the time loop in the time before the time loop starts again, they will throw the time loop out of phase. Apparently. And so that's what they do, performing their own version of the time loop in the time between the time loops – and very much as if by magic, the time loop is broken!**



The TARDIS lands on the hostile surface of Tigella.

■ It's basically ridiculous. Romana even has to prompt the Doctor's line at one point: as the script puts it, 'There is an awful silence. The Doctor has dried.'

■ The script paints a picture of something more timey-wimey, science-fictiony-wictiony happening as the loop is broken: 'As they come up against the hysteresis, their re-enactment begins to encounter resistance. Their voices and movements slow down as they work against the time stream... For a moment, time seems to come to a stop. The TARDIS judders. The tool kit, manual *etc* fly across the room. Suddenly the Doctor and Romana break free and fall forward.'

**Doctor-Meglos tells the gathered crowds outside the power room that his work will increase the violence of the Dodecahedron's emissions, and so he must enter the power room alone.**

■ The script called for the flickering, failing light of the Dodecahedron to be spilling from the power room into the chamber where this scene takes place.

**The TARDIS materialises in the jungle of Tigella and the Doctor, Romana and K9 set off to find the city.**

■ The script described the jungles as even more lush and tangled: 'The [TARDIS] door opens a few degrees, but its handle is caught in a creeper.'

■ The jungle plants' larger leaves were made of vacuum-formed plastic.

■ Romana had been wearing her Edwardian swimsuit costume from *The Leisure Hive* up to this point, but she changes for her expedition into the jungle. Her costume was inspired by Reginald Birch's illustrations of Little Lord Fauntleroy in the original edition of Frances Hodgson Burnett's 1886 book of the same title.

**Meglos approaches the Dodecahedron and attaches a device to it.**

■ The script described the power room as being a natural cave, rather than the room seen here.

■ The original script contained a description of the Pentagram, not the Dodecahedron: 'beneath its receptor panels, on a plinth-like rock, stands a five-sided golden object throbbing with light and power. It is five feet in height, depth and width [this implies the Pentagram was a three-dimensional object, but its name and the description from just one sentence ago suggests otherwise; maybe the writers envisaged it spinning around?], filling the cave with its splendour.'

**Romana is separated from the Doctor. A Bell Plant's tendril whips out and grabs her by the ankle, then it attacks her with a flower!**

■ K9's lines in this scene were added by Bidmead.

■ The Bell Plants were constructed from polyurethane foam, the expense of which contributed to the props exceeding their slice of the budget.

**Lexa apprehends Caris as she tries to see what Meglos is up to – just as he emerges from the power room. They hide and wait for him to leave; then, they enter the power room to find the Dodecahedron missing!**

■ The use of live flame in the torches in the power room meant that a BBC safety representative had to oversee all recording on this set.

**Romana tears the tendril with a spanner, releasing herself from the Bell Plant's grasp. She finds more scorched foliage.**

■ The sounds of the plants and the background jungle noises come from the Radiophonic Workshop's stock library; they had cropped up before in other *Doctor Who* jungles, including those in *Mission to the Unknown* (1965) and *Planet of the Daleks* (1973).

**Lexa and Caris announce the theft. Deedrix activates the receptor panels, but the city's power is dead. Lexa uses the tannoy to order the guards to arrest the Doctor.**

■ The computer panels seen here were again recycled from stock. Some featured in *Nightmare of Eden* (1979).

**Meglos, meanwhile, is having trouble keeping his form stable – his skin has gone green and spiny again. He avoids two guard patrols.**

■ Tom Baker's make-up here was achieved using the same methods as used on the Earthling-Meglos in Part One.

■ The sequence of Meglos hiding from first one group of guards then another was added to pad out the episode.

**The real Doctor arrives at the city. He notices Romana is missing and so sends K9 to find her, before entering the gates. As he explores the city, he is taken prisoner.**

■ Peter Howell's incidental music, having used a dry, percussive, rattling sound to accompany the Doctor-Meglos' scenes (picked up from Paddy Kingsland's work in Part One), now references the series' theme tune, to help make it clear to viewers that we're seeing the real Doctor here. A similar technique is used throughout the story to minimise confusion, although its use is dialled back in the final episode, as Meglos becomes increasingly and obviously unhinged.

**Lexa and Zastor arrive, and they lead the Doctor away.**

■ The Doctor frets about Romana, who is still missing, but his line in the final script was "What about Romana *and K9*?" Tom Baker missed off the last couple of words by mistake, hence Lexa's apparently mismatching "Never mind about *them*."

**K9 has to give up the search for Romana, as his batteries are failing. Romana, meanwhile, has found the Gaztaks' ship.**

■ The entrance to the ship was the only part constructed at full scale. The model was built later and designed to match what is seen here on set. The set of the ship's interior was also built before the model was made; the boxy design of the former contributed to the similarly functional look of the latter.

**Brotadac backs Romana into a corner. "She's seen too much," he cries. "Kill her!"**

■ Romana's brief chase through the jungle here, running into one group of Gaztaks after another, was added to pad out the running time. Note that she ends up precisely where she started!

The Doctor spots a few threads that bind the universe together up in the rafters...

> 'Romana's chase through the jungle was added to pad out the running time – and she ends up exactly where she started!'

## PART THREE

**FIRST BROADCAST:** 11 OCTOBER 1980

**Grugger interrupts before Romana is executed. He wants to know where Romana has come from, and she explains that her ship has landed on the planet by mistake. She offers to lead him to it.**

■ Part Three's running time is a few seconds shorter than Part Two's: 21 minutes and 19 seconds. Once again, note the unusually long recap, included to increase the episode's running time.

**Caris shows Deedrix the empty power room. They are mystified as to where the Dodecahedron could have gone. An announcement rings out: power levels are reaching critical. They race to the control room...**

■ This scene was added by Bidmead to extend the running time. Their discussion also helps to reinforce the idea that the Zolfa-Thurans were unimaginably advanced.

■ As Caris walks around the room wondering what they really know about the Dodecahedron, a boom microphone is clearly visible at the top of the screen.

**Romana walks with the Gaztaks through the jungle – leading them in a circle back to their own spacecraft.**

■ This scene was another added to pad out the episode's running time.

**Meglos struggles to keep his form stable. The Earthling almost manages to pull himself away from Meglos' body, but the alien reasserts his control and pulls him back in. He withdraws to his hiding place...**

■ In the script, this section of the city is described as 'food bay', hence the plants visible in the plastic containers behind Meglos. The script describes the villain's actions in this scene: 'Still somewhat green and cactoid, Meglos sinks back among the shadowy vegetables to rest.'

**As Deedrix battles to save the city's power, the Doctor protests his innocence. Zastor offers to accompany the Doctor to the power room. But Lexa is still sceptical of the visitor and devises a plan of her own...**

■ As he leaves, the Doctor says, "Let's hope that many hands will make the lights work," mangling the famous saying 'many hands make light work', which was coined by the sixteenth-century playwright John Heywood. ►

The Dodecahedron has vanished!

Meglos' disguise starts to slip.

The inhospitable surface of Tigella.

The 'Earthling' battles with Meglos.

Actor Bill Fraser looks forward to kicking the dog.

◄ **In the corridors of the city, Caris desperately tries to reroute power. Meglos sneaks up on her and drags her away into the shadows. Revealing his true identity as the last Zolfa-Thuran, he demands that Caris leads him out of the city. He holds something in his clenched fist and, as he opens his hand to show her what it is, her eyes widen in horror. Meanwhile, Romana continues to lead the Gaztaks on a merry chase – right into the waiting tendrils of the Bell Plants!**

■ More padding here, with Romana continuing to lead Grugger and his men round in circles before finally sending them into her trap.

**In the power room, the Doctor, Deedrix and Zastor examine the scene of the crime.**

■ "Assuming an atomic weight of 200," the Doctor says, "not even a dozen Tigellans could have carried [the Dodecahedron] away." This would give the Dodecahedron roughly the same relative atomic mass as mercury (200.592), which – *if* you accept the hand-wavy idea that atomic mass translates roughly to physical mass – would make it very heavy indeed.

■ There is a vague suggestion here that the Doctor had seen the Dodecahedron on his earlier visit, as he seems aware of its great size. Earlier, however, he had stated that he'd not been allowed to see it. It is wholly possible that he had it described to him, perhaps even just before we join him in this scene. (In the novelisation, Dicks removes the idea that the Doctor has seen the Dodecahedron before.)

**Lexa barges in explaining that their god Ti has taken the Dodecahedron and now, to pacify him, all non-believers are to be exiled from the city. Lexa orders the Doctor to stay behind and help bring back the Dodecahedron – by becoming a sacrifice to Ti.**

**The Bell Plants attack the Gaztaks, giving Romana enough time to escape. Outside the city, she finds K9, and manages to get him inside – just as Lexa orders the gates to be closed. Romana finds herself trapped between the exit and the inner door.**

■ The Bell Plants once again fail to kill their victim – is the surface of the planet really as dangerous as the Tigellans fear? In the novelisation, Dicks elaborates on the plants' vicious nature, explaining that they also emit a poisonous gas.

**Meglos tries to get Caris to help him escape the sealed city – but the voice of the Earthling taunts him, as he tries to make another attempt to break free from Meglos' control. Caris watches as the alien manages to take control of his new body once more – and sensing his weakness, she raises her weapon to him and leads him away.**

■ Though it's not really clear, Caris' weapon isn't really a weapon at all: it's the tool she was using to repair the power systems when we first meet her in Part One.

**The Gaztaks barge their way into the city with a makeshift battering ram. As the outer door falls, the inner one opens – and the city guards open fire. Romana runs clear of the battle.**

■ The sequence of the Gaztaks barging their way into the city, which takes place on a number of different sets and with plenty of action, was quite complex to arrange. It was filmed early on during the first studio session, to ensure the crew had enough time to do it properly.

■ Grugger angrily kicks K9 in this scene. This was Bill Fraser's idea: he was having a lot of fun playing the villain for a change, and he wanted to emphasise what a nasty piece of work he was. He kicked a hollow 'stunt' K9, one of the props used when a character needed to carry the robot dog.

■ The guns' laser beams were added in post-production. The video effects supervisor for the story was Dave Jervis, who also worked on *The Power of Kroll* (1978-79), *Destiny of the Daleks* (1979), *City of Death* (1979), *The Horns of Nimon*, *The Visitation* (1982) and *The Awakening* (1984). He would also later work on *The Hitch-Hiker's Guide to the Galaxy* (1981) and *Red Dwarf* in 1997.

**Romana crosses paths with Caris and Meglos. She leaps out at Caris and attacks her, assuming she is holding the Doctor captive. In the confusion, Meglos slips away and joins the Gaztaks, and together they leave the city. Caris explains the situation to Romana.**

**Showing Grugger the shrunken Dodecahedron in the palm of his hand, Meglos orders the Gaztaks to fly back to Zolfa-Thura.**

■ The ship takes off with Brotadac, Grugger, Meglos and only two Gaztaks on board – the implication being that four of the mercenaries were left for dead (or presumed dead) after the attack on the city. But, miracle of miracles, the dead mercenaries will start to reappear in the following episode…

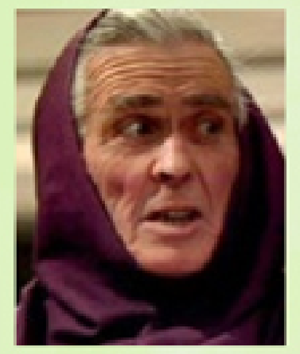
## WHERE ELSE HAVE I SEEN…?

### JACQUELINE HILL

(1929-93)
Lexa

**Other *Doctor Who* appearances**: *100,000 BC* (1963) – *The Chase* (1965) as Barbara Wright.
**Other TV appearances include**: *Out of This World: Medicine Show* (1962) as Lil Harmon; *Maigret: The Trap* (1962) as Yvonne Moncin; *Romeo & Juliet* (1978) as Lady Capulet; *Tales of the Unexpected: The Luncheon* (1983) as Melanie Litmayer, and *Accidental Death* (1984) as Mrs Milvain.

### EDWARD UNDERDOWN



(1908-89)
Zastor

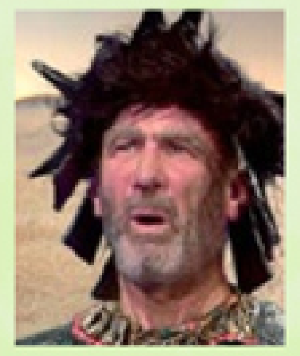
**Other TV appearances include**: *Secret Agent: Colony Three* (1964) as Lord Anthony Denby, *The Ubiquitous Mr Lovegrove* (1965) as Captain Morgan, and *The Hunting Party* (1966) as Max Dell; *The Saint: The Set-Up* (1965) as Jack Laurie; *The Avengers: The Murder Market* (1965) as Jonathan Stone and *The Living Dead* (1967) as Rupert Staplow; *Man in a Suitcase: All That Glitters* (1967) as Rankin and *Night Flight to Andorra* (1968) as Maxted; *Doomwatch: You Killed Toby Wren* (1970) as Chairman of Tribunal; *Survivors: The Peacemaker*, *Sparks* and *The Enemy* (1977) as Frank Garner.
**Film appearances include**: *Thunderball* (1965) as Air Vice Marshal.

### BILL FRASER

(1908-87)
General Grugger

**Other TV appearances include**: *The Army Game* (1959-60) as CSM Claude Snudge; *Bootsie and Snudge* (1960-1974) as Claude Snudge; *Foreign Affairs* (1964) as Claude Snudge; *The Avengers: Small Game for Big Hunters* (1966) as Colonel P R Rawlings; *The Goodies: Way Outward Bound* (1973) as Army Sergeant; *K9 and Company: A Girl's Best Friend* (1981) as Commander Bill Pollock; *The Secret Diary of Adrian Mole Aged 13 ¾* (1985) as Bert Baxter; *The Growing Pains of Adrian Mole* (1987) as Bert Baxter.
**Film appearances include**: *Captain Nemo and the Underwater City* (1969) as Barnaby Bath; *Up Pompeii* (1971) as Prosperus Maximus.

### FREDERICK TREVES



(1925-2012)
Lieutenant Brotadac

**Other TV appearances include**: *The Adventures of Sir Lancelot* (1956), various roles; *A for Andromeda: The Machine* (1961) as Captain Lovell; *The Avengers: The Hidden Tiger* (1967) as Dawson; *Doomwatch: The Inquest* (1971) as Dr Henry Fane; *The Protectors: The Numbers Game* (1972) as Sir Walter Crediton; *Follyfoot* (1973) as Sam Lockwood; *The Adventures of Young Indiana Jones: Treasure of the Peacock's Eye* (1995) as Sir Peregrine Prentiss.

**In the power room, the Doctor has been prepared for sacrifice. A great stone is suspended above the altar on which the Doctor lies. One by one, a Deon uses a flame from a torch to burn through the ropes holding the stone aloft…**

■ The short sequence of the Deons preparing for the Doctor's sacrifice was added by Bidmead as further padding.

■ The shots of the burning ropes were recorded separately later and then edited in. The stone, described in the script as 'a massive triangular slab of rock', was made out of Jablite expanded polystyrene. It was too large a prop to make in one single piece, however, so a number of different polystyrene chunks were fixed together. (You can sometimes see the joins!)

■ In the script, an axe was used to hack through the ropes.

## PART FOUR
**FIRST BROADCAST:** 18 OCTOBER 1980

**Caris and Romana reveal to Zastor and Deedrix that the other Doctor was a doppelgänger. Together, they race to the power room. They explain Meglos' deception to Lexa and she agrees to call off the sacrifice.**

■ Part Four has the longest recap of all, lasting nearly three minutes of an episode that itself only runs to 19 minutes and 30 seconds. This episode was given only a 20-minute timeslot in the schedules, instead of the usual 25 minutes: this was the first episode given this short a space on the schedules since *The Mind Robber* (1968), all episodes of which were given 20 minutes.

■ Despite the final version of the episode underrunning, during rehearsals it looked like Part Four would actually end up being too long. To fix this, some dialogue was cut from the end of these opening scenes: Zastor finally announces that the Tigellans need to abandon the city, and Lexa admits that the Savants had been right all along.

**On the flight to Zolfa-Thura, Grugger complains about the losses he has suffered in their attack on Tigella. Meglos reassures him that they will be rewarded for their efforts, with unimaginable power…**

■ One of the dead Gaztaks has already magically reappeared on the ship (and what a fine hat he has too). Grugger points out that he "lost 50 per cent of my crew on Tigella" – that would be three mercenaries, rather than the four we saw missing at the end of the last episode. (Maybe they popped back to the city during the ridiculously long recap to pick up the extra survivor. If so, it's a shame they didn't double-check and pick up the other surviving Gaztak, who will later cause so much trouble for Lexa…)

**Caris explains that Meglos has taken the Dodecahedron back to Zolfa-Thura. The Doctor and Romana realise that he plans to use it in conjunction with the Screens.**

This crack squad of mercenaries were feared across the galaxy.

**'The Bell Plants once again fail to kill their victim. Is the surface of the planet really as dangerous as the Tigellans fear?'**

■ Lines cut from the end of this scene would have seen Romana reminding the Doctor that the Screens were mentioned in books detailing the legends of Zolfa-Thura; the Doctor then demands to know more – despite having not been remotely interested in Romana's history lesson in Part One. Further cut lines would have seen Zastor ordering the evacuation of the city.

**On the surface of Zolfa-Thura, Meglos places the shrunken Dodecahedron in the centre of the Screens. He activates the Screens and the Dodecahedron is lifted up on the roof of the rising laboratory.**

■ The amoeba-like Gaztaks continue to multiply: there are now five of them standing behind Grugger and Brotadac at the start of this scene.

■ A small patch of sandy desert was built in the studio so that the sequence of Meglos burying the Dodecahedron could be filmed. It was only used in the top-down and close-up shots seen here; model work and Chromakey (but not the Scene-Sync process) was used for all other Zolfa-Thuran exteriors in this episode.

■ The lighting here is slightly subdued, suggesting that it is dusk.

**The Doctor and Romana prepare to depart from Tigella.**

■ These scenes, as scripted, would have opened with Romana and the Doctor continuing their discussion of the Screens of Zolfa-Thura. Lexa offers to travel with the Doctor to retrieve the Dodecahedron, but Deedrix refuses to let her. This material, along with that from the earlier scene, was cut before recording, mainly to avoid repeating information that Meglos will later reveal to Grugger and Brotadac.

**One of the injured Gaztaks opens fire and Lexa leaps across the room to protect Romana. Her noble sacrifice hastily forgotten, the Doctor and Romana depart. Romana carries K9 as they go and Deedrix and Caris come along for the ride.**

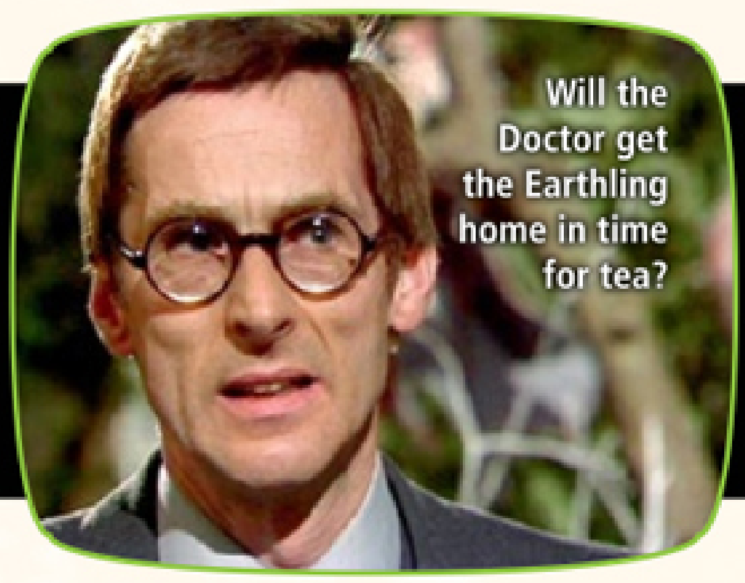
■ The writers were asked to include Lexa's death, as the production team felt she had fulfilled her purpose in the story and was no longer necessary.

**The Dodecahedron has returned to its normal size, and it nears readiness. Meglos explains that the Zolfa-Thurans destroyed their civilisation rather than letting the Dodecahedron reach its full potential: the Screens help it focus its five beams on any point in the universe, reducing its target to dust. Grugger chooses the first target: Tigella. Meglos leaves to make his final checks…** ►

Tough justice for the Doctor.

Meglos returns to Zolfa-Thura with the Dodecahedron.

Who's who?


Will the Doctor get the Earthling home in time for tea?

■ We get a shot of the Dodecahedron pulsing in the darkness, having earlier established that night was falling. These scenes were set at night simply because the production team thought that the pulsing Dodecahedron would look more dramatic in the dark.

■ The script describes the Dodecahedron as 'firing beams of light out towards the screens', but this effect was dropped.

**The TARDIS materialises next to the Screens. The Doctor tells Romana, K9, Deedrix and Caris to wait, while he plans to impersonate Meglos and infiltrate his base.**

■ Given that they seem unfazed by the TARDIS or the time it has taken them to reach Zolfa-Thura, we can only assume the Doctor gave Deedrix and Caris the whole "bigger on the inside"/time-and-space machine chat in the gaps between these scenes. (Or perhaps Zastor entered the TARDIS during his first meeting with the Doctor, and he has since told Deedrix and Caris all about it.)

**Ditching his coat to match Meglos's appearance, the Doctor walks into the laboratory and starts to fiddle with the machinery. Another guard enters, carrying the Doctor's coat, and Grugger grows suspicious.**

**Romana, K9, Caris and Deedrix approach the Screens for a closer look at the technology.**

■ K9 is back in action, having been presumably speed-recharged in the TARDIS.

**His fiddling done, the Doctor heads outside. But Grugger is not fooled: he orders his mercenaries to chase after him. Outside, the Doctor slips away, while the Gaztaks emerge and apprehend Meglos, thinking he's their target – but Brotadac intercepts the real Doctor and takes him prisoner. Both Doctors are taken to the Gaztaks' ship, where they finally come face to face…**

■ The two halves of this shot, each featuring Tom Baker in a different role, were recorded separately with a locked-off camera and then mixed together during editing.

**While Meglos rants about his ruined plans, the Doctor reveals that he has reset the beams: he's reversed their target and, if they are activated, Zolfa-Thura will be destroyed.**

**In the control room, Grugger activates the countdown for the beams, unaware of the Doctor's trap…**

■ At the start of this scene, Meglos is played by a double standing close enough to the camera that his face cannot be seen.

**K9 blasts the mercenary guarding the ship, and Romana slips inside. K9 melts through the metal door imprisoning the Doctor and Meglos.**

■ K9's familiar laser beam – and the black charring of the metal as he burns through the door – were added in post-production.

**Romana and her friends burst in, and Caris and Deedrix restrain Meglos. Once again, the Earthling tries to defy his captor – and this time, Meglos relinquishes control of the body. The Earthling is left in Deedrix's grasp, while Meglos' true form, a slimy green blob, crawls away.**

■ The metal door is replaced with a polystyrene version, with a section cut out to represent the line burned by K9.

■ The script describes Meglos leaving his humanoid form thus: 'The colour and cactoid characteristics drain rapidly from the hybrid creature, collecting on the floor beneath his feet as a green transparent fluid.' During pre-production, it was decided to replace this fluid with the more achievable 'blob' seen in the finished version.

Meglos: half cactus, half Tom Baker tribute act.

**'The closing theme music of Part Four is played in a lower key than usual for Peter Howell's arrangement.'**

**Everyone dashes back to the TARDIS, while Grugger and Brotadac watch the countdown. As the timer nears zero, the TARDIS struggles to dematerialise…**

■ "It's time this thing had a thorough overhaul," the Doctor complains. It's this line of thinking that leads to him trying to repair the chameleon circuit in *Logopolis* (1981), which would set in motion a chain of events that will lead to his regeneration. Sometimes things are better left alone.

**Meglos manages to return to its cactoid body, just as the countdown reaches zero. The TARDIS escapes just in time – but Zolfa-Thura is destroyed in a blaze of white light.**

■ The beams, as earlier described in the script, are finally (and perhaps now more appropriately) shown emitting from the Dodecahedron.

■ As the script puts it: 'The scene vanishes in a roaring white-out.' In the first draft, the writers asked that this explosion 'should ideally make Krakatoa look like a sparkler on Bonfire Night'.

**Back on Tigella, Zastor's people start the long process of preparing the surface for habitation. The Doctor bids farewell to Zastor, then reassures the Earthling that he will give him a lift home. Romana interrupts his goodbye, telling him: "It's Gallifrey. They want us back immediately."**

■ In the rehearsal script, Romana says: "Gallifrey. A message has just come through from the Time Lords. A sort of summons." The Doctor replies, "Summons! They wouldn't dare…"

■ As is revealed at the opening of the following story, *Full Circle* (1980), the Time Lords have called the Doctor back because it's time for Romana to return home. She was, of course, only ever sent to aid the Doctor during his hunt for the Key to Time, as established in *The Ribos Operation*.

■ The Doctor promises to take the Earthling to his home planet, though we don't see this on screen – but George Morris' return to Earth is described in the novelisation.

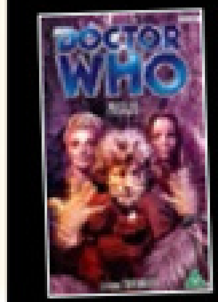
■ *Meglos* was the last Fourth Doctor story to be novelised as part of the Target Books range, leaving only *The Pirate Planet* (1978) and *City of Death* (1979) unadapted.

■ The closing theme music of this episode is played in a lower key than usual for Peter Howell's arrangement; mistake or not, it ends up more closely matching the original theme.

■ Just days after the broadcast of this episode, on 24 October 1980, Tom Baker's departure from *Doctor Who* was announced on the BBC news. The rest of the season would unfold with viewers knowing that the longest-standing Doctor would soon be leaving the TARDIS behind for ever. DWM

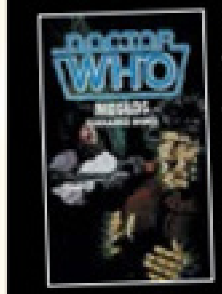
## FURTHER INFO

**DVD**
**COMPANY** BBC DVD
**YEAR** 2011
**CAT NO** BBCDVD 2852
**AVAILABILITY** Out now



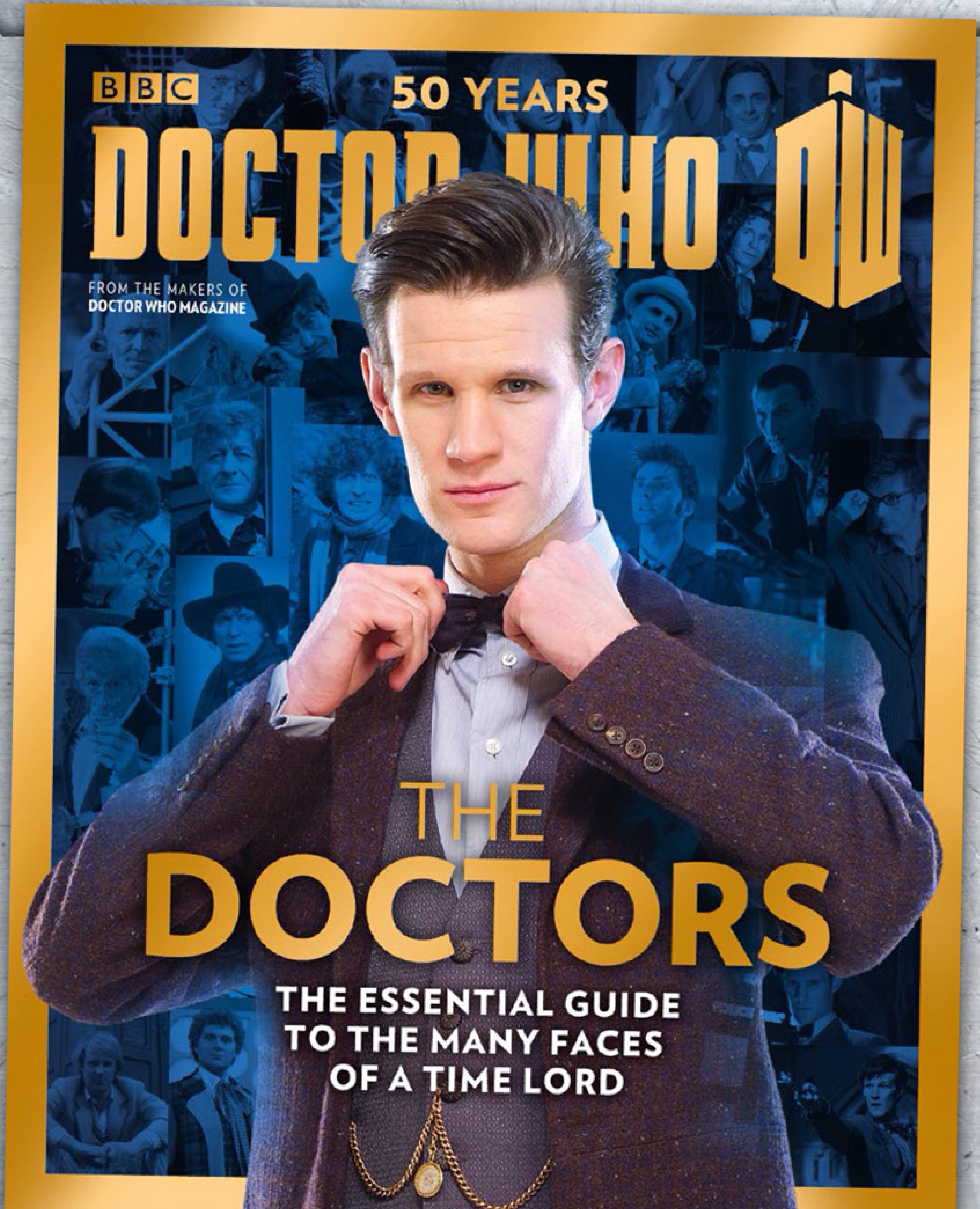
**VIDEO**
**COMPANY** BBC Video
**YEAR** 2003
**CAT NO** BBCV 7332
**AVAILABILITY** deleted

**NOVELISATION**



**COMPANY** WH Allen & co/ Target Books
**YEAR** 1983
**BOOK NO** 75
**AUTHOR** Terrance Dicks
**AVAILABILITY** Out of print

THE THIRD OF THREE SPECIAL PUBLICATIONS



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# TO TELL THE TRUTH

Sometimes, parental responsibility to the truth is a fine line to tread – it's all about monkeys and Peg Dolls...

BY **JACQUELINE RAYNER**

In the car the other day, Fan Twin started to talk about the Doctor's family, but ran out after Susan and The Doctor's Daughter. "Have we seen any more of his family?" he asked.

"His mum was in *The End of Time*," I said. Without pause, Fan Twin turned to his father. "Is that true?" he said.

So husband went into the explanation of how the person who wrote the story *said* it was supposed to be the Doctor's mum, but it didn't actually say that in the episode itself, so it was up to you to decide for yourself if you wanted to accept it or not. Which obviously was a more accurate answer, and I had been planning to clarify the point myself if Fan Twin hadn't automatically assumed that Daddy had a firmer grasp on these matters than Mummy.

When I was little, you believed that adults knew *everything*. Everything your mum or dad said was cast-iron guaranteed total truth – at some point between being a child and being a grown-up, somehow every bit of knowledge in the world found a home inside your head. Fan Twin is obviously far more enlightened and realises this just doesn't happen. Or possibly he thinks it only happened for Daddy.

Non-Fan Twin wondered recently if K9 was called K9 because he was built by the Ninth Doctor. I explained about puns, and how dogs are 'canines'. He listened to me then dismissed this explanation in favour of his second theory, which was that he was built by someone whose name began with K who was nine. Yet again, mother clearly does not know best, even though I followed it up with "Really! There's proof! I can show you books and everything!"

Mind you, Parental Omniscience is an overrated virtue to possess, because children question everything. Sometimes you find yourself saying sentences as a parent that are probably never said outside conversations with small children. Only last night for example the words "No, puppies aren't magnetic" passed my lips.

When I became a parent, I vowed never to lie to my children. That sounds all good and noble, but it's actually an awful lot trickier than I expected. Discussions on Father Christmas and the Tooth Fairy have got me into increasingly uncomfortable linguistic contortions, and while we've had varying degrees of the "Where do babies come from?" questions over the years, which I like to think we've dealt with in an accurate but age-appropriate way, the queries did start to get worryingly specific recently following my showing the boys Facebook photos of a friend's new baby, so that was fun.

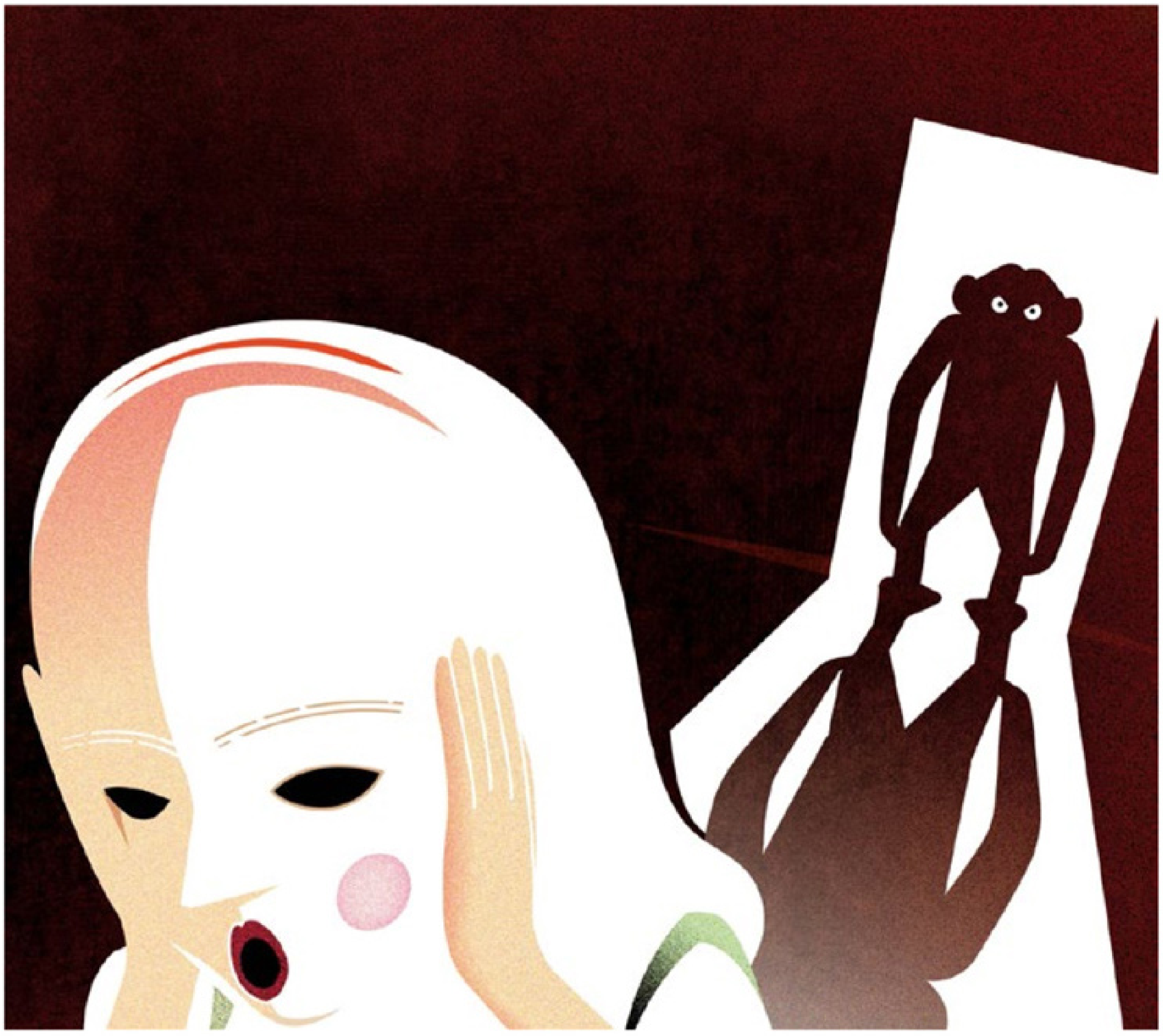


ILLUSTRATION: **BEN MORRIS**

'How to deal with a child who thinks the Peg Dolls are coming to get him at night? There's the "they're not real" approach, but that never works, does it?'

Over the Christmas holidays I found myself in yet another awkward grey area between truth and lies. There are only two *Doctor Who* creations that have led to the traditional nightmares for our children, the 'plague zombies' from *New Earth* and the Peg Dolls from the very appropriately named *Night Terrors*. How to deal with a child who thinks the Peg Dolls are coming to get him at night? Well, of course there's the 'they're not real' approach, but the thing is, that one just never works, does it? *Obviously* he knows they're not real. But in the dark...

Non-Fan Twin is monkey mad and possesses a considerable number of toy monkeys, many of which live on his bunk. So I said that the Peg Dolls were scared of monkeys; they would never come near him if he had a monkey nearby. Which I told myself was merely an extension of the fiction rather than a real lie, on a level with pretending to a toddler that the spoon of extremely unappetizing carrot puree heading towards his mouth is really a choo-choo train. But when your son asks very specifically "Is that true?" it starts getting tricky again as you try to express that no, it isn't actually true, but we're saying it's true for helpful reasons, so that sort of means it's true, even though it isn't. This inspired me to come up with the phrase 'It's true *in our imagination*', which is possibly the most feeble get-out-of-jail-free card ever invented (but which I have used a couple more times since, to my shame).

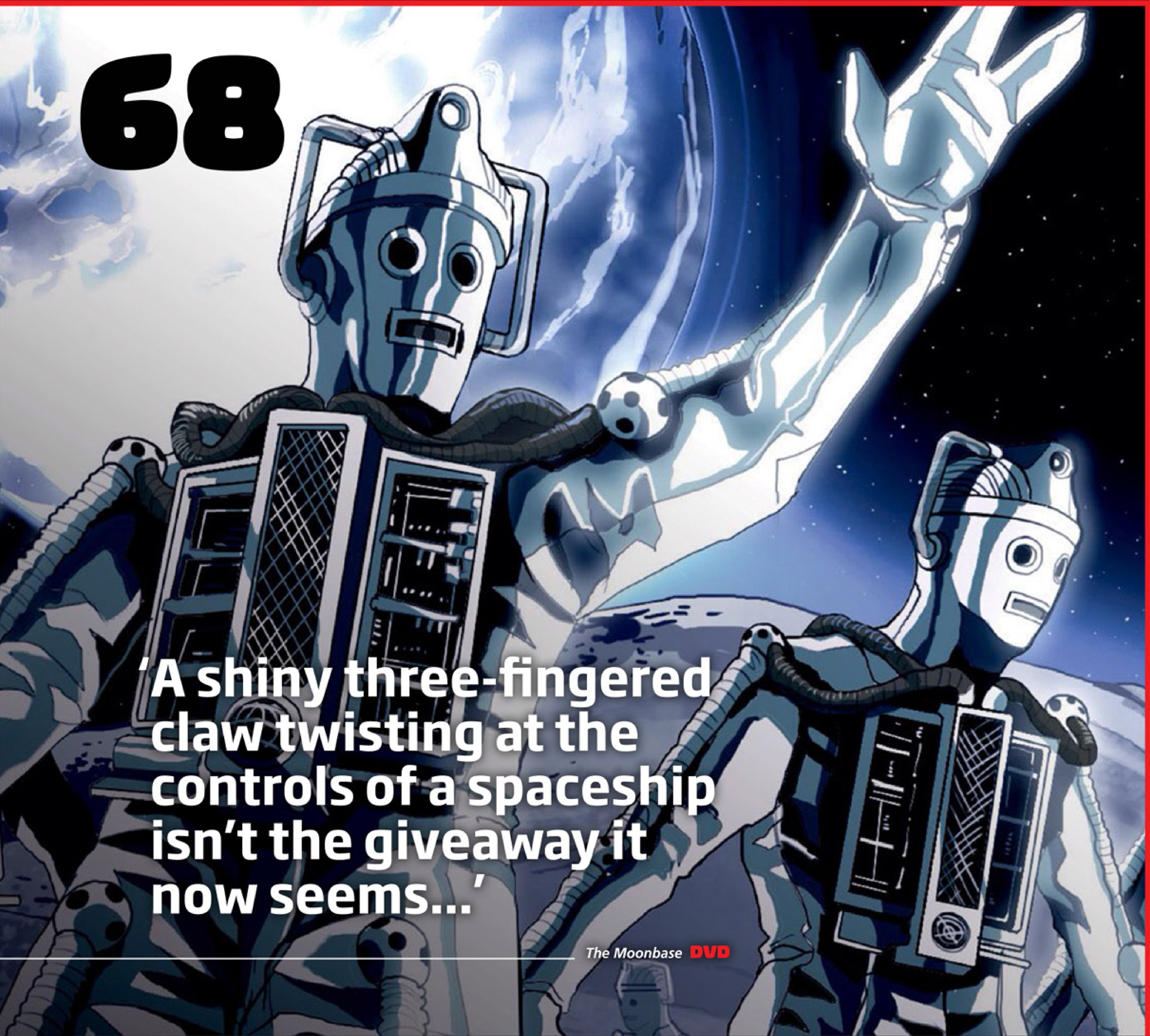
Then Non-Fan Twin had an idea of his own. The Peg Dolls sang a creepy song. So maybe they really hated happy songs. Yes! That was another good one. If he sang a happy song loudly that would definitely scare them away. Hasty correction by me, bearing in mind it would be night-time and his brother would be sleeping in the bunk above: if he sang a happy song loudly *inside his head* that would definitely scare them away. So this was all working nicely, until he went and asked his father, who hadn't been warned and was fairly sure there was nothing about monkeys or happy songs in the episode and was explaining how the Peg Dolls turned back into real people until I started saying "AND MONKEYS AND HAPPY SONGS" very loudly over him as a subtle hint.

So this whole fiction/reality/lies/truth issue is a lot more complicated that it seems at first. But I think that I'm doing okay. Or at least, I'm doing okay *in my imagination*. DWM

# THE DWM REVIEW

**PLUS!** A PREVIEW OF **UPCOMING RELEASES**

TELEVISION
DVD
AUDIO
BOOKS



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## ‘A shiny three-fingered claw twisting at the controls of a spaceship isn’t the giveaway it now seems...’

*The Moonbase* **DVD**

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‘Perhaps, given the flexibility of her religious convictions, Tasha Lem’s libidinous attentions are just another form of worship...’

*The Time of the Doctor* **DVD**

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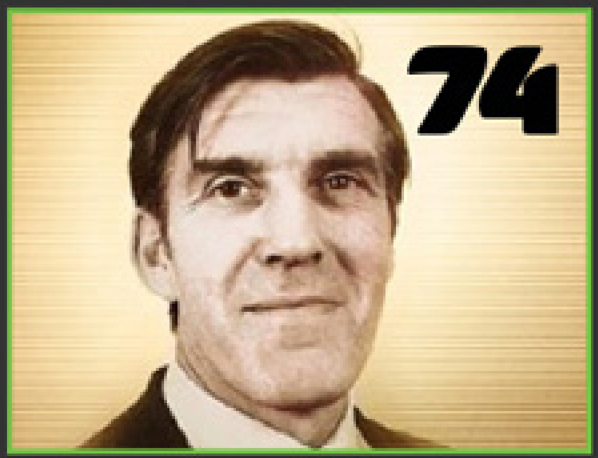
‘The premise is brilliant, and thoroughly in keeping with the Pertwee years – but the story becomes increasingly dark...’

*The Mega* **AUDIO**



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‘Author Richard Molesworth shies away from too much analysis of Holmes’ work, and instead looks at the man himself...’

*Robert Holmes: A Life in Words* **BOOK**

# The Moonbase

Here they come, striding out across the surface of the Moon – they are *the Cybermen!*

REVIEW BY **MATTHEW SWEET**

**DVD** BBC
**STARRING** Patrick Troughton (the Second Doctor), Anneke Wills (Polly), Michael Craze (Ben), Frazer Hines (Jamie)
**WRITTEN BY** Kit Pedler
**DIRECTED BY** Morris Barry
**FIRST BROADCAST** 11 February – 4 March 1967
**RRP** £20.42

Forty-seven years ago, there were no such things as spoilers. Neil Toynay, Leon Ny Taiy and James Stoker were as yet unborn. The five-year-old Steven Moffat told the truth about everything, always. When the press published a candid photograph of a new *Doctor Who* monster – waiting at a bus-stop, making a carry-out of Carole Ann Ford, lighting a fag for Verity Lambert – it did so without inspiring disappointment and anguish. Those Daleks arriving with a dramatic chord at the end of an Episode One might still have behaved as though they enjoyed the element of surprise, but they did so in defiance of the blabbermouth newspapers, triumphant *Radio Times* covers, and story titles that ended '... of the Daleks'.

BBC
DOCTOR WHO
THE MOONBASE
The PATRICK TROUGHTON Years 1966-69

So I wonder how many people watched Episode 1 of *The Moonbase* without knowing that it was a sequel to *The Tenth Planet*? From this distance, it seems the archetypal Cyberman story: more than that, perhaps – the archetypal *Doctor Who* story. The setting is what we would now discern as prime Cyberman territory: an isolated human outpost to file beside the Wheel, the Freighter, the Nerva Beacon, and that department store in Colchester. The human characters are what we would now see as the Cybermen's favourite victims – a group of people who enjoy looking at screens and reading out lists of numbers, under the eye of an irascible authority figure. To modern eyes, the military strategies on display are also textbook Cyberman – an invasion from below, conceived using elaborate calculations about human predictability. This plan isn't quite as baroque as some – like that bizarre game of Mousetrap they construct for *The Wheel in Space* using an ionised star, meteorites, Bernalium and a pile of wooden crates – but it still demonstrates that the Cybermen did not erase their predilection for overcomplexity along with love, pride, hate and fear.

But put all that to one side. Imagine you were a viewer in 1967 who'd avoided the publicity shots of silver beings high-kicking like chorines over Ealing Green, or the helpful piece in the *Radio Times* declaring that 'the unfeeling Cybermen' were lying in wait on the Moon. Imagine that you'd been watching *Doctor Who* since November 1963, and knew its ineluctable rule – that the Daleks were the only monsters who came back for more; that the rest of them – Zarbi, Menoptra, Voord – could only hope for an afterlife in Annuals or comic strips or Chad Valley Give-a-Show Projector slides. Imagine that *The Tenth Planet* Cybermen – those balletic, flamboyant creatures – were the sole species in existence; that the base-under-siege hadn't become the organising principle of *Doctor Who*; that humankind had yet to learn whether the Moon was a stable environment or covered in a deep unnavigable sea of dust.

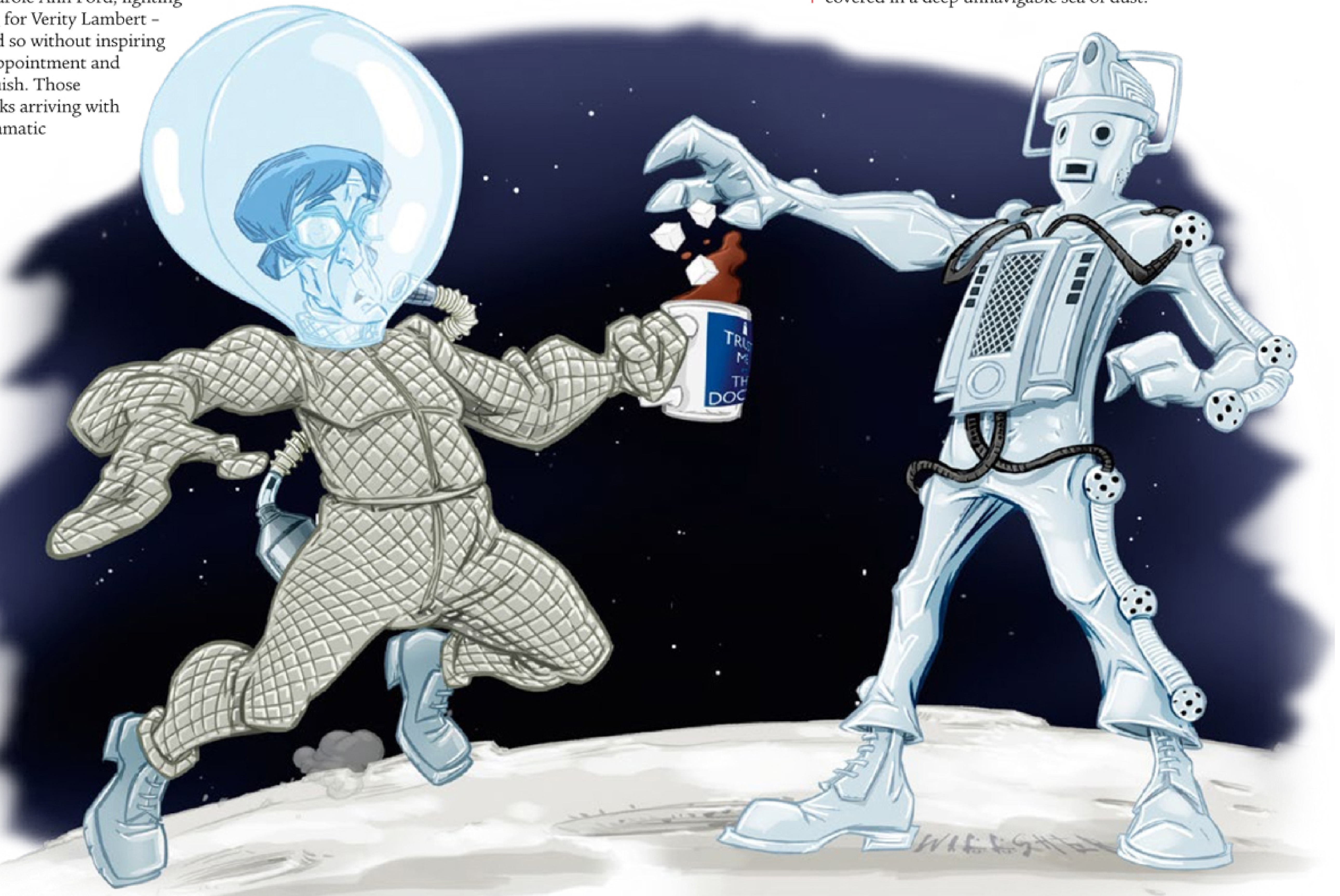


Illustration: Ben Willsher

There's a kind of hush all over the Moon...

When you watch the new half-animated, half-telerecorded-and-VidFIRE'd version of *The Moonbase* armed with those ideas, the story feels a lot less obvious, and a lot more wonderful and strange. It has a police box on the Moon. It has the Doctor, Polly, Ben and Jamie bouncing through the kind of conceptual landscape mulled over by Patrick Moore on *The Sky at Night*. It has an enemy who knows that old dorm-room trick of using a bunch of pillows to give the impression that someone is still in bed. It has an ending that involves the Doctor's foes being hoovered up into the sky – and everybody cheering like Cup Final day.

At what point, I wonder, could its first viewers have guessed that this was the story destined for novelisation as *Doctor Who and the Cybermen*? Whoever drafted the details despatched to the *Radio Times* certainly thought they had a mystery to preserve. The printed cast list yields no clue, hiding its Cyberman actors in the 'others' of the Moonbase crew. The one-line teaser for Episode 1 contains a positive misdirection: 'Dr Who and his party land on the Moon, but what is this new terror waiting for them?'

The episode itself plays its cards close to its chest-unit, giving the audience plenty of reasons to suspect that the villains of this piece can't possibly be those mummified corpses who put the old Doctor out of action. *The Tenth Planet* Cybermen marched straight into the Snowcap base; this alien menace behaves like an insane adjunct of the wartime SOE, executing a secret plan that depends for its success upon how their victims take their coffee. And the impression that the invaders make upon on their victims doesn't give much away. The first target of their viral campaign, the Moonbase medical man Dr Evans (Alan Rowe), laid low by Sugar Transmitted Disease and the programme's most dramatic side-parting until Humker and Tandrell, can only say that he's been menaced by "the silver hand." To us, this puts *Doctor Who*'s second most popular monster firmly in the frame – but the original viewers of *The Moonbase* knew that the Cybermen had the fleshy, well-manicured hands of Reg Whitehead and Gregg Palmer. So a shot of a shiny three-fingered claw twisting at the controls of a flying saucer isn't the giveaway that it now seems – and even that jug-eared shadow on the wall isn't conclusive. It's perfectly possible that at the cliffhanger of Episode 1, when the new-look Cyberman stalks into the Moonbase sick-bay, some viewers would not have made the connection.

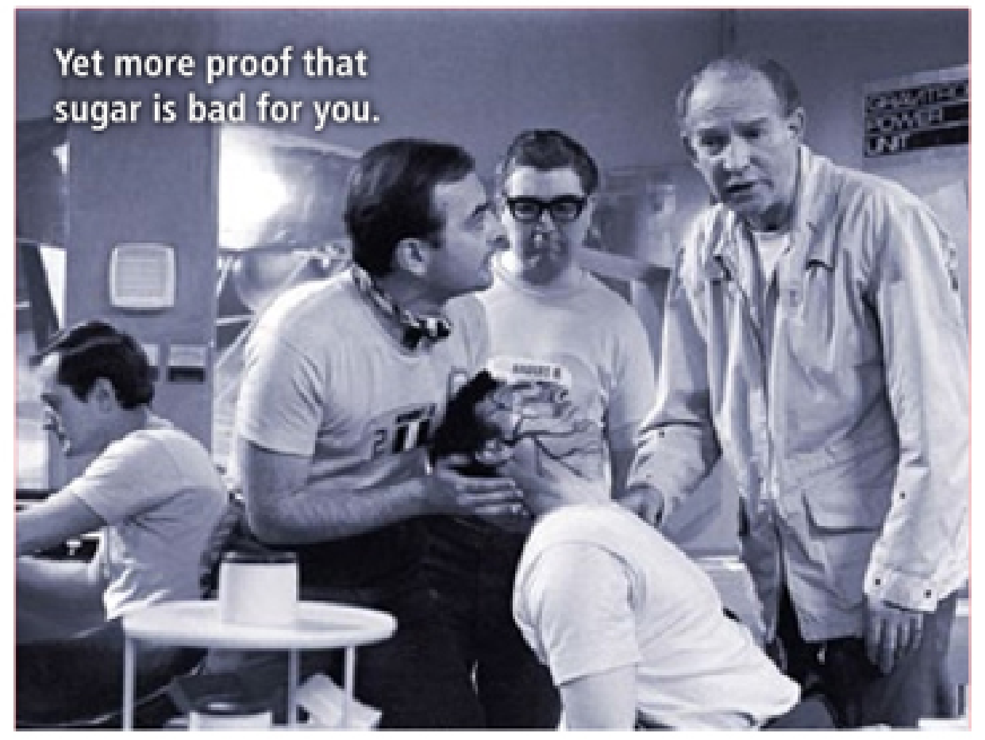
And how the Cybermen have changed! The *Tenth Planet* models had an unsettling vulnerability. *The Moonbase* Cybermen are thick-skinned. Watching them stride over the lunar landscape, the possibility exists that their metallic skins are not integral to their bodies; that these might be our old friends from Mondas, divested of their detachable accessories and, like the human characters they encounter among the craters, wearing some kind of space-suit. It's not too difficult to imagine them shrugging off their silver clothes to reveal some skinny, bandaged, cloth-faced occupant.

> **'It's as if the human remains of the Cybermen have become even more deeply submerged in valves and wires and transistors.'**

Those voices, too. Distorted, often beyond comprehension, by a vibrating plate inserted into Peter Hawkins. There's something faintly tragic about the loss of the full-throated tones of their predecessors; as if the human remains of the Cybermen have become even more deeply submerged in valves and wires and transistors. So deeply, that consonants drop from the middle of long words, and the struggle to remain intelligible requires them to end each line with that little exhalation you hear when Cockney pub singers tackle the Lambeth Walk. These Cybermen can't say 'yes'. They say 'yes-ah'. Like Chas'n'Dave-ah.

In *Lunar Landing*, the making-of documentary on this disc, Desmond McCarthy, the story's production manager and a future director of *Crossroads* and *Emmerdale*, reveals a fact about these drawling, buzzing Cyberman voices that made my heart sing. They were inspired by Jean-Luc Godard, godfather of French New Wave cinema. McCarthy talks about a scene in Godard's hard, cold masterpiece *Alphaville* (1965), in which the camera moves down a long passageway punctuated by doors – interrogation chambers in a police state. As the characters pass each door, a rasping voice declares the status of the room beyond. "Occupé! ... Libre! ... Occupé!"

The documentary enquires no further, but it's small wonder that McCarthy found inspiration in Godard's picture. Alphaville is a cybernetic state. Its human population abides by the planning decisions of a central computer. Citizens who demonstrate emotion – weeping at the death of a spouse, for instance – are rounded up and executed for their 'illogical' behaviour. The central computer, Alpha 60, has replaced the Bible with a dictionary from which words describing emotional states are being pruned with every new edition. 'Love', 'tenderness' and 'conscience' have all vanished. And into this scenario comes an intergalactic traveller posing as a world-weary journalist. At one point in the story he even says: "I'll explain later."

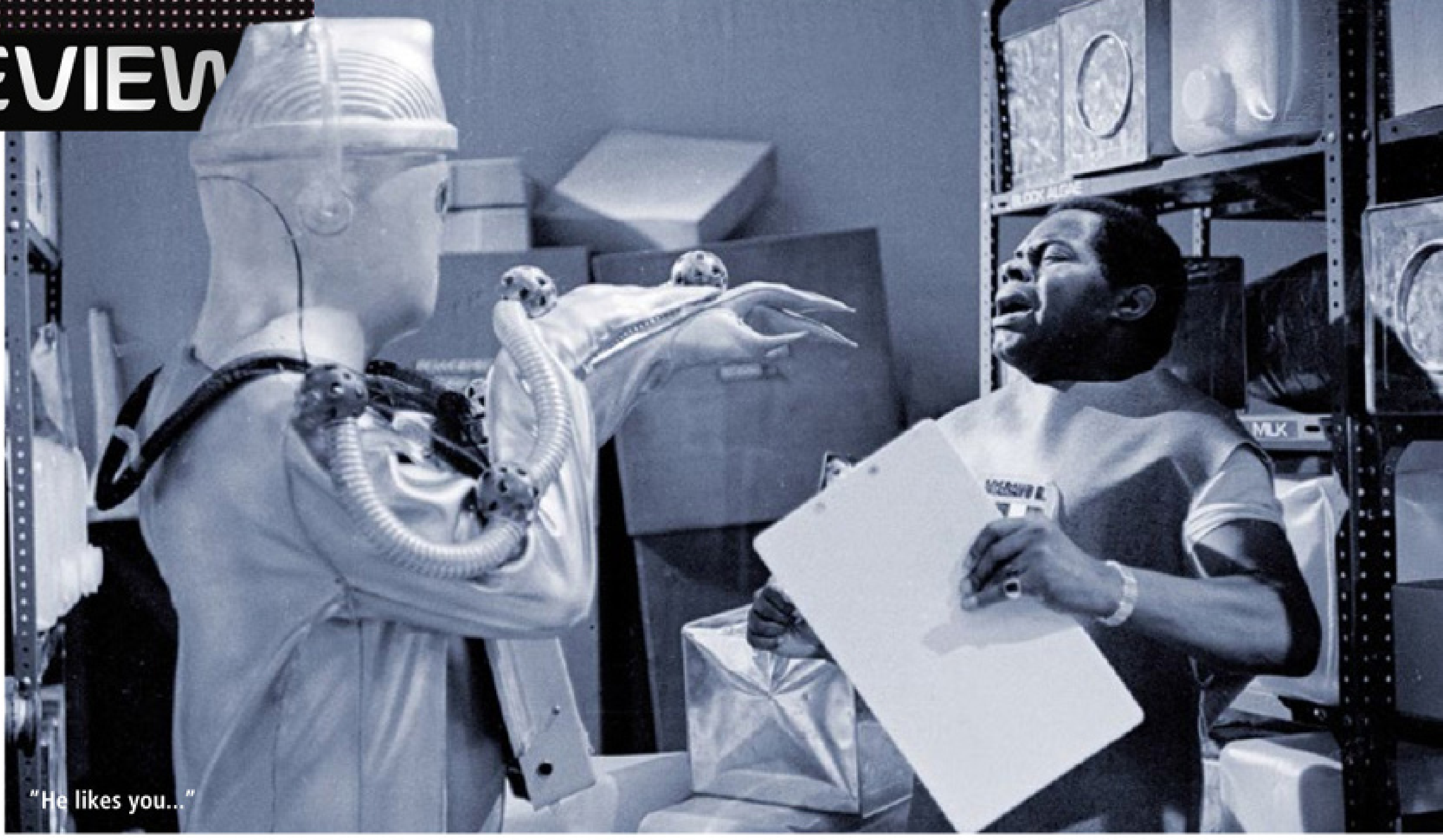


Yet more proof that sugar is bad for you.

*Alphaville* is certain that human society has brought all this upon itself. In *The Moonbase*, the threats of cybernation are safely externalised. The world occupied by Hobson and his men is warm and human and homely. It's a glass Nissan hut on the moon, superintended by a man known to his colleagues as 'Hobby'; a place where British boffins and their allies use gravity-bending technology to manage the earth's weather for the comfort and convenience of its inhabitants. This scenario was more than just the optimistic daydream of the story's author, Kit Pedler. In December 1966, long before it became a regular Monday-morning habit, the *Daily Express* drew up a list of headlines about things that hadn't actually happened. Readers were presented with the imagined front-page prospects of the decade ahead, and asked which they thought would be most significant to the lives of the average Briton. 'Weather Control – World Conference Meets.' 'Manned Rocket Lands on Moon.' 'Berlin Wall comes down at last.' 'New research drive – scientists flock to Britain.' By 2070, all this seems to have been achieved by a planned and computerised world that has not submitted to the cheerlessness of totalitarianism, state surveillance and Nutrasweet.

Why then, does life on the Moonbase seem so funny? Is it Patrick Barr's Gumbyish posture, the shoulders drawn high and his arms hanging by his sides? Is it the high-tech beds of the medical bay, that administer treatment automatically but look uncomfortable enough to give you sciatica? Is it the pleasingly crude national stereotypes? Michael Wolf as a Nils, "our mad Dane", whose madness consists of a gently filthy Benny Hill smile; André Maranne as Roger Benoit, the silk-scarfed right-hand man who would not seem more French if he had been discovered squatting behind the Gravitron, force-feeding corn to the goose between his knees. I'd always assumed that Maranne wore the scarf because a baguette wedged in his armpit would have prevented him from bringing up the analogue value on module 6, or somesuch – but this disc's excellent production subtitles reveal that it was deployed as a way of masking a problem with his name-badge. (Carelessly, Pedler gave two characters the Christian name of Jules; Maranne's Jules was rechristened Roger in rehearsals, and for some reason, altering a 'J' to an 'R' was beyond the ability of the wardrobe department.)

Actually, I think it's the dress code that does it. In this post-Mulligan-and-O'Hare age, we do not look kindly on middle-aged men in tight tee-shirts. Some ►



"He likes you..."

**'It's as though Troughton's Doctor has woken after some protracted binge in which he dressed up in women's clothing.'**

of the cast escape humiliation. The more portly crewmembers are permitted to take cover inside inflexible space tabards. Hobson's seniority allows him to wrap up in a nice casual jacket. (In the 1930s, Barr rowed for Cambridge, so perhaps, under those lapels, are a pair of pectorals from which you could bounce a silver sixpence.) But the rest of these men have nowhere to hide. I'm sure that nobody actually says the word 'Moob-base'. That would be anachronistic. And unchivalrous.

The Cybermen are the subject of the most eye-catching makeover, but, as Anneke Wills points out in her interview on this disc, the star of the show also undergoes a transformation. Morris Barry – the cravat-wearing martinet who directed from a script perched on a music stand – is credited for the work. It's as though Patrick Troughton's Doctor has woken, shattered and hungover, after some insanely protracted binge in which he may have dressed up in women's clothing, or done something peculiar with a pair of dark glasses and a gypsy violin, and is hoping that none of his friends can recall the details. He still enjoys physical comedy – a sequence that culminates in the removal of a crewman's moon-boot is so like a Chaplin routine that you half-expect him to boil it up and carve it like a turkey – but there's a new note of sobriety in his performance, even when the script does not seem to insist upon it. In the opening scene, Troughton gazes at the scanner image of the lunar surface, and argues for immediate withdrawal. "All right," he breathes. "Let's move on. While we can." What's in his mind? We never find out. But, as is suggested by the famous speech in Episode 2 about terrible things breeding in corners, his Doctor seems to have acquired a new moral responsibility towards the universe, and a new sensitivity to its malign forces. The First Doctor described himself as a citizen of the universe. His successor has decided to make some citizen's arrests.

Forty-seven years later, we're well acquainted with this idea. Twenty-first-century *Doctor Who* has made such moments part of the rhythm of the programme. Not content with muttering to himself in windowless rooms, the Doctor is now given to picking up a loudhailer and broadcasting his intentions into those corners – where Daleks, Cybermen, Drahvins and Terileptils listen and weep. Troughton's moment in the sick bay is a decisive farewell to those ideas upon which *Doctor Who* was founded: the imperative to get back to the Ship; to endure exile; to return lost humans to their original points in time and space. From this moment, he is something else. And if this copy of **Doctor Who Magazine** has fallen through a hole in time and fluttered into your living room in 1967, please don't read on. He'll get more powerful, more troubled, more impossible. And I'd hate to spoil it for you.

## DVD Extras

The Special Features menu of *The Moonbase* looks spare – a fistful of Jablite in comparison with the blizzard that arrived before Christmas with *The Tenth Planet*. The *Radio Times* listings. A trailer for *The Underwater Menace*, pimped with bursts of music and sudden fades to black that almost occlude the pleasingly *Spongebob*-like qualities of the story. A straightforward making-of documentary, *Lunar Landing*, that, inevitably, can't quite live up to the breathtaking CGI spectacle of its opening moments – a shot that surfs from the dark side of the moon to find a monochrome TARDIS perched in the dust. There's some rich material on the commentary track. Toby Hadoke chats with Kit Pedler's daughters about their father's love of fast cars and his plan to build an atomic bomb in the back garden – details which make me even hungrier to read Michael Seely's imminent biography of the man. In the round-table conversation, Anneke Wills describes a 1960s dinner party at which she and her husband Michael Gough entertained Pedler and Jonathan Miller. We know from Miller's 1969 documentary *The Zoo in Winter* that he could do an excellent impression of a Kroton. (He stands in the cold by Hugh Casson's brutalist Elephant House and compares it to the Dynatrope.) I hope he did the Cybermen voices. *Tenth Planet* and *Moonbase* ones.

But on a disc like this, with half the story missing, it's hard to judge where the main feature stops and the extras begin. The DVD range has been animating missing episodes for years, and I'm still not quite sure what to make of it – except that the first and most expensive experiment in this area, the Cosgrove-Hall recreation of the lost pieces of *The Invasion*, has never been bettered. The new cartoon episodes of *The Moonbase* don't have the mobility or the grace of work from the studio that brought us *Count Duckula*, but they do possess other qualities – not least of which is a heightened awareness of all the odd pauses in the scenes from Episode 3 in which the Cybermen and the humans attempt to have a conversation. On screen, the animated people stand still, blinking. The Cybermen stand still, not blinking. How would these moments have been played? It's hard to tell. But it did make me wonder whether Milton Subotsky missed a trick when he cast non-Cyberman actors in his film version of Harold Pinter's *The Birthday Party*.

For me, these episode reconstructions serve to make the originals seem further removed and more attractively mysterious – partly because they reveal all the things we don't know. For instance, buried in the disc's photo gallery – along with some rather glamorous Rank-Charm-School-style shots of Hobson's crew – is the most arresting still picture from the story. It's an image of Ralph's terminal encounter with the 'silver hand' in the sugar aisle of the Moonbase stores. It's been reproduced many times on the pages of this magazine – and appears again at the top of this page. Mark Heath backing against the shelving, his eyes shut, his mouth open in a scream, his clipboard about to clatter to the floor. The Cyberman moving in to deliver the killer blow, as if waiting for those deadly electric sparks to be superimposed on the picture. But it's the shape of the assailant's arm that is so memorably odd. A twisted s-form, like a silver boa constrictor in a carnival costume of ribbed pipes and airflow golf-balls. There was no mention of this on the back cover of *Doctor Who and the Cybermen*. Strength of ten men, yes. Immune to cold and heat, yes. But two elbows? Certainly not. John Cura seems to have put the kettle on at this moment: the telesnaps don't record it. Maybe it was staged purely for publicity purposes, and is no more part of the world of *Doctor Who* than the Cyber-invasion of Ealing Green or the Fourth Doctor's day in the visa queue with the Wirrn. But in the interests of drama, I'd have been thrilled to see it rendered by the reconstructors.

After the rediscoveries of last year, we know who perhaps has the best chance of solving these mysteries – Philip Morris, the former oil industry worker who is now the chief of TIEA, a company specialising in the recovery of archive television. One of his most notable finds was a 1963 episode of *The Sky at Night* in which Patrick Moore chats with his old friend Arthur C Clarke about the practicalities of setting up a permanent base on the Moon. Some of the concept paintings that flash up on the screen might be the lunar facility staffed by Hobson and his men. "Even though it may look like science-fiction," says Moore, "it is probably something that will be set up before the end of this century."

It wasn't, of course, any more than readers of the *Daily Express* woke up one morning in the early 1970s to find 'Weather Control – World Conference Meets' splashed across the front of the paper. Today, their descendants seem quite happy to read stories about snowdrifts or heatwaves to come, and scary copy about human aliens. But if the optimism and spiritual generosity of the Moon-fixated 1960s is now in abeyance, it might yet prove possible to rediscover those missing parts of our less pessimistic past. Philip Morris found the missing Moonbase episode of *The Sky at Night* under a loose piece of carpet in a minor West African film archive. Their *Doctor Who* equivalent might also be there, waiting for our attention, in some corner of the universe. **DWM**

# The Time of the Doctor

**DVD/BLU-RAY** BBC

**STARRING** Matt Smith (the Eleventh Doctor), Jenna Coleman (Clara Oswald), Orla Brady (Tasha Lem), Karen Gillan (Amy Pond), Peter Capaldi (the Twelfth Doctor)
**WRITTEN BY** Steven Moffat
**DIRECTED BY** Jamie Payne
**RRP** £13.99 (DVD), £17.49 (Blu-ray)

BBC
DOCTOR WHO
THE TIME OF THE DOCTOR
+ OTHER ELEVENTH DOCTOR CHRISTMAS SPECIALS
PG

Nuns aren't what they used to be. Tasha Lem, Mother Superious of the Papal Mainframe keeps a bed in her chapel and prefers you to turn up to church in the altogether. Could it be – *heaven forfend!* – that the Doctor was once her boyfriend? Perhaps, instead, given the flexibility of her religious convictions, her libidinous attentions are just another form of worship; the care packages of pink marshmallows an offering to another of her gods. Okay, so she calls him a fatuous egotist, but surely that's the prerogative of a god.

*The Time of the Doctor* certainly casts the Eleventh Doctor in a messianic light. Having come down to Trenzalore, he sacrifices himself for his people. Ultimately, the energy for a whole new cycle of regenerations descends upon him like some kind of intergalactic holy spirit from the heavens, and he is resurrected.

The awkward stand-off at the heart of this little parable is built on rather abstract foundations. The amassed forces of evil have no specific agenda; they are simply motivated by fear – *pure, unadulterated dread!* – and they are compelled to destroy what frightens them. Meanwhile, it's Clara's love for the Doctor that saves the day. Fear versus love, it's as simple as that.

Well, not *quite* as simple as that. There's also an ambitious attempt to wrap up four years of elliptical storytelling; we're presented with neat little set-pieces featuring Daleks, Cybermen, Weeping Angels and Sontarans; and, obviously, there's Christmas to deal with. It's a rewarding piece of television that seems to improve each time you watch it.

## DVD Extras

This DVD is the Christmasiest *Doctor Who* DVD ever. Just in case you thought Matt Smith's farewell wasn't sufficiently festive, this release contains a bonus disc featuring his three other Christmas Specials.

Looking back at *A Christmas Carol* (2010), we see the Doctor was fond of playing God even back then: shuttling backwards and forwards in time, rewriting the history of the Scrooge-like Kazran Sardick. He's a younger, more carefree Doctor, but by the time of *The Doctor, the Widow and the Wardrobe* (2011) he's withdrawing from the universe, satisfying himself by providing Christmas miracles for the Arwell family. By the start of *The Snowmen* (2012) he's become a full-on recluse. Nevertheless, it's the most traditional of the four Specials, featuring a pretty straightforward alien invasion. Or as straightforward as writer Steven Moffat is ever likely to get.

The *Time of the Doctor* disc, meanwhile, contains three bonus documentary features that comprehensively celebrate the life of the Eleventh Doctor.

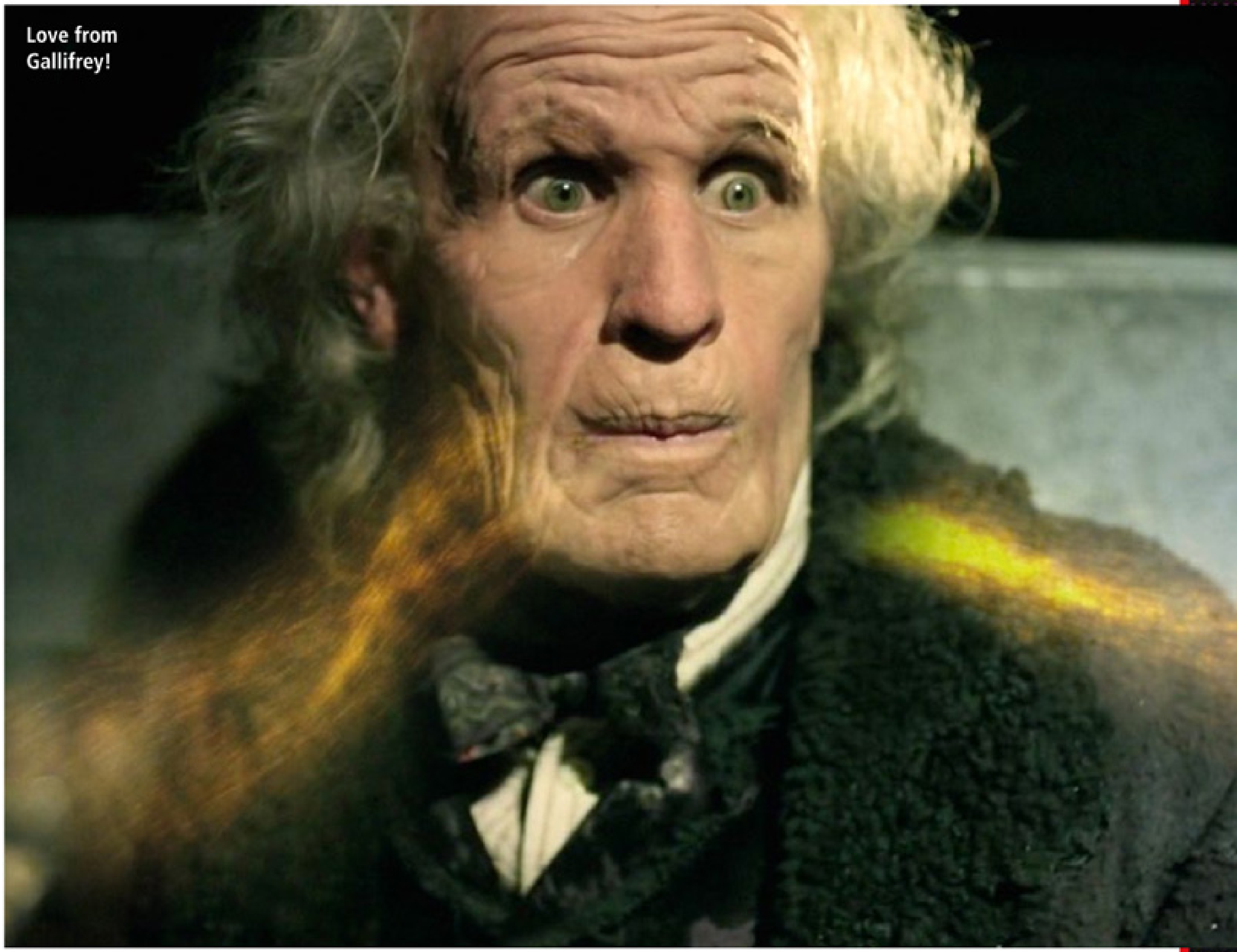
*Behind the Lens* – which has already been made available online – provides a *Doctor Who Confidential*-style take on Matt's last adventure. It covers all the bases, chatting to everyone from young actor Jack Hollington (Barnable), who's clearly delighted to be this episode's obligatory child star, to Sheila Reid (Clara's gran) who's eager to point out she was in *Vengeance on Varos*. There's a heartwarming sense of camaraderie between Matt Smith and Jenna Coleman, and it's obvious just how much they invest in the characters they play. Even so, it's possible that the footage of all concerned sobbing their way through the final stages of the readthrough is a little bit intrusive.

*Who is Matt Smith?* adopts a rather more upbeat tone. Alex Kingston (River Song) narrates this sprawling run-through of the last four years with a sense of genuine enthusiasm. What's slightly different about this piece is that, in addition to the actors and production team, it gathers together some less familiar faces to share their views. Actor/Comedian Paul F Tompkins says that he had feelings of fear and distrust when Matt was cast as the Doctor. Of course it's true that he was more of an unknown quantity than is often the case, but I suspect this is all a bit of an unfounded cliché. What true fan isn't dancing up and down with excitement when a new Doctor hits the screen? Whatever the case, Matt has certainly amassed a devoted following since then. Actor Zachary Levi, from US spy drama *Chuck*, describes the overwhelming reaction of the audience at Comic-Con. There's plenty of footage of the whole cast meeting and greeting their legion of fans, and **DWM** is particularly pleased to see one eager fan getting Karen Gillan to sign a copy of issue 419.

*Tales from the TARDIS* is a little more wide-ranging: drifting from anecdotes about Tom Baker doing the *Times* Crossword with K9, to Nicholas Briggs' thoughts on 'drunk' Daleks. It is another BBC America documentary, however, and given Matt Smith's evident popularity in the US, he's very much centre stage. It opens with his memories of taking on the role, and ends with him considering the impact it's had on his life. "I wear more hats," he says of trying to buy groceries unnoticed. Hats? Really? Is that going to help?

Matt Smith – we'll miss you. Hats off to one of the best. **RICHARD ATKINSON**

Tasha Lem: a Psycho Space Nun?



Love from Gallifrey!

# The Snowmen

**SOUNDTRACK** Silva Screen
**COMPOSED BY** Murray Gold
**RRP** £9.99 (CD), £7.99 (download)

The pairing of *Doctor Who's* snowiest seasonal Specials sees composer Murray Gold hit the 'Christmas' button hard. Gold can be astonishing and often goes against the expectation of a scene. Russell T Davies rightly praised his music for Rose's departure in *Doomsday* for not being the sad and sweeping piece you might expect, but a deep and oddly sinister beat that is as much the power of the scene as any of the wrought performances. *The Doctor, the Widow and the Wardrobe*, however, is just the sort of unremarkable fare of a thousand seasonal holiday films.

The sentimentality and misplaced magic of *The Doctor, the Widow and the Wardrobe* seems to leave Gold all at sea. *Geronimo* lends a high-octane start, but this only serves to illustrate what's lacking elsewhere. Scores are divided into two types – twinkling 'fairy dust' music – *Dressed in a Hurry*, *Madge's Theme*, *Into the Present* and *Never Alone at Christmas* – and over-busy, over-compensating, every-emotion-at-once sounds like *Bumps*, *I Know* and *You're Fired*. The standouts are the solid, militaristic themes of *Interrogation* and *Flying Home for Christmas*, which feel like pieces in their own right.

*The Snowmen* is much better. *Clara in the TARDIS*, Clara's memorable theme, is smothered in twinkling fairy dust, but in this case, her climb to the TARDIS up a spiral staircase is genuinely bewitching and the music more than suits. Elsewhere, Gold returns to the choral sounds of his early *Who* work – the brooding, dark male voices of *A Voice in the Snow*, *Clara Who* and *Whose Enigma*. *The Snowmen* is undoubtedly Christmas but, as Silurian Madame Vastra might say, Christmas Plus. Tracks such as the rousing *Hello Mates* and the waltz-like *Sherlock Who* add much-needed character and wit to this collection. **VANESSA BISHOP**

BBC
DOCTOR WHO
THE SNOWMEN
ORIGINAL TELEVISION SOUNDTRACK MUSIC BY MURRAY GOLD
ALSO INCLUDES THE DOCTOR, THE WIDOW AND THE WARDROBE

# Afterlife

**AUDIO DRAMA** Big Finish
**WRITTEN BY** Matt Fitton
**STARRING** Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Philip Olivier (Hex), Amy Pemberton (Sally Morgan), Jean Boht (Hilda Schofield),
**RRP** £14.99 (CD), £12.99 (download)

DOCTOR WHO
SYLVESTER McCOY AND SOPHIE ALDRED IN
AFTERLIFE
BY MATT FITTON
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Big Finish's main range kicks off the year on a melancholy note: the Seventh Doctor and Ace arrive for New Year in Liverpool. And if that weren't enough, they are both reeling from the death of their friend Hex after battling the Elder Gods. Searching for Hex's friends and relatives, they are inadvertently drawn into an ongoing feud with the violent Finnegan clan – a feud that may involve forces not of this Earth.

*Doctor Who* has historically had an uneasy relationship with death – in the 1980s two companions were bumped off, only to have one revealed as a fake and the other brushed off in a couple of brief scenes in the following story. If anything, recent series have been even less willing to confront the reality with every companion death proved either a false prophecy or reversed through the power of time travel. It's only been the comparatively bloodthirsty Big Finish – which has a remarkably high companion body count (Evelyn, Tamsin, Lucie, C'rizz, Oliver and Hex) – that's really explored these tragedies.

The first episode of *Afterlife* is shockingly stark. Practically a two-hander, it's an examination of Ace's grief at losing Hex, and the Doctor's rather more ambivalent attitude – to him, able to go anywhere in time and space, all of his friends are both alive and dead somewhere, somewhen. But his inability to articulate this to Ace on a human level, if anything, shows his need for people like Hex, who can appreciate the fragile value of life. Trying to play the spoons or cook pancakes for Ace – and even offering to telepathically wipe her mind of her unhappy memories – are absolutely the wrong things to do, and Sylvester McCoy's performance here of the Doctor's frustrated alienation is one of the most powerful things he's ever done as the Doctor.

The opening episode also reminded this listener quite strongly of Virgin's *New Adventures*, in which Ace became increasingly critical of the Doctor's focus on the 'big picture' and his corresponding distance from the 'little people'. It's a tribute to Matt Fitton's writing that these moments don't come across as rehashing old arguments, but add another dimension to one of the longest-running and well-explored Doctor/companion relationships.

The rest of the play doesn't quite live up to the *tour de force* of the first episode. Even so, there are some sizzling moments: the Doctor's meeting with Hilda Schofield, Hex's nan, to deliver the sad news – for a listener with a stern Wallasey aunt her subsequent posh-Liverpool fury is uncomfortably real. Hex's memorial service, including the Doctor's stumbling attempts at a eulogy, is beautifully done. And there are plenty of surprises in the second half, as old friends reappear and it becomes apparent that the Elder Gods may not quite have finished with this Doctor.

The story climaxes with the Doctor issuing a stark warning to his enemies: 'Fear me'. This is the Doctor that gave the monsters nightmares, and a return to centre stage for Sylvester McCoy, whose overseas commitments have restricted his involvement in recent years. The Seventh Doctor is back, so, basically: run. **MATT MICHAEL**

> **'McCoy's performance is one of the most powerful things he's ever done as the Doctor.'**

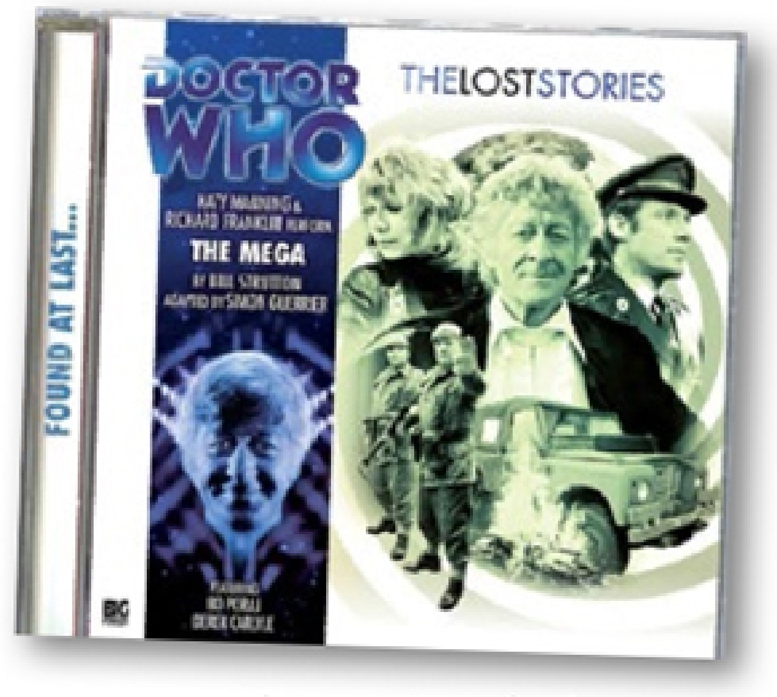
# The Mega

**AUDIO DRAMA** Big Finish
**WRITTEN BY** Bill Strutton, adapted by Simon Guerrier
**PERFORMED BY** Katy Manning and Richard Franklin
**FEATURING** The Third Doctor, Jo Grant and Mike Yates
**RRP** £14.99 (CD), £12.99 (download)

Wrapping up Big Finish's *Lost Story* strand is this first and last Third Doctor unmade adventure – Terrance Dicks was usually able to shape even the most outlandish story ideas into something achievable, so *The Mega* is a real curiosity. You can imagine the colour draining from Barry Letts' face as he reads stage directions like 'The Doctor and Jo leap into a World War One biplane as thousands of nuclear missiles rain down and the population of Great Britain takes to the streets'. But then, if you didn't want ambitious, you shouldn't have commissioned Bill Strutton, writer of the most ambitious *Doctor Who* story ever: 1965's *The Web Planet*.

*The Mega's* premise is brilliant – and thoroughly in keeping with the Pertwee years: minor royal Prince Cassie demands that Britain disarms, with the might of an alien race to back up his demands, If the British Government refuses, it will be destroyed. *The Mega* becomes increasingly dark – in unfortunately familiar scenes, as law and order breaks down and Londoners riot and loot, the army considers using weapons against them, and no-one is safe from Cassie's vengeance.

With a race of 'friendly' aliens who have the Earth's own good at heart; nuclear missiles; concerns about natural resources; a laboratory in a castle, and the usual incompetent politicians, generals and civil servants, this is Season Eight in a nutshell. Add Jo being impulsively brave, the Doctor apparently being tempted to join with the villain to escape his exile, and then going into a coma, and Mike Yates sympathising with the protestors, the Restoration Team could probably reconstruct this story from the dots of authentic Pertweeness. It also helps that Katy Manning and Richard Franklin are able to give authentic voice to the whole UNIT family. The result is one of the most perfectly evocative *Lost Stories* there has been.



Even the villain feels like they could have been created by Malcolm Hulke – Prince Cassie is obsessed with the idea of 'usefulness' – if a person or a thing isn't useful, they should be eliminated. His human villainy is even more chilling than the Master's.

At six episodes, *The Mega* only occasionally creaks from its extended length: Jo's self-sacrificing bravery becomes slightly repetitive, and the middle episodes fall into the pattern of capture/escape – although even this feels like an affectionate tribute to the Pertwee years. Finishing the range on a high, *The Mega* is an essential purchase. **MATT MICHAEL**

# The Raymond P Cusick Signature Collection

**BOOK** Telos Publishing
**RRP** £19.99 (paperback), £39.99 (limited edition hardback)

The RAYMOND P CUSICK Signature Collection
Raymond P. Cusick

"Lovely stuff this, you know," says David Bradley as William Hartnell in *An Adventure in Space and Time*, gazing up at the recreated set of *Marco Polo*. "Shame it's not in colour," responds Jessica Raine's Verity Lambert.

She's right. Looking back at the early days of *Doctor Who*, it's easy to forget that the world wasn't actually monochrome. We are so used to the corridors of Skaro or the opulent living quarters on Marinus in stark black-and-white that it's a shock when you stumble on rare colour images. Faces and places you know so well brought to life in brilliant colour. Suddenly they seem so modern and contemporary, rather than consigned to the early history of the programme.

Flicking through the *Raymond P Cusick Signature Collection* is such a joy at first glance. Ray Cusick was the man charged with originally designing the Daleks, based on Terry Nation's brief description in the script. This slim volume presents a selection of photographs from the designer's own private collection, alongside quotes gathered from previously published interviews. We are treated to colour shots from the first Dalek story, *The Keys of Marinus* and *The Sensorites* along with black-and-white photos from Cusick's other stories and a smattering of design sketches. While the early Dalek designs have been reprinted *ad nauseum*, the jewels in the crown are the book's vibrant colour images.

Largely taken during rehearsals, you feel like you're sneaking onto set, spotting William Hartnell sans wig or catching a sly glimpse of unmasked Sensorites wandering around. These are informal snaps, sometimes grainy and blurred, imperfections that make them seem more real. And what colours! The rich purple of Barbara's Marinus gown or the shocking red of the brain creatures are almost worth the price tag alone.

It's just a shame that the rest of book itself feels rushed. Where are the detailed captions? There are a couple, but not enough, relying instead on a handful of quotes from the great man himself. Here we learn of his influences, his methods and his bittersweet relationship with the programme. Cusick talks honestly about his feelings towards *Doctor Who*. Such insights are fascinating and candid, but again, some context would have been useful. Where have they come from? When was he speaking?

Cusick's legacy to *Doctor Who* cannot be stressed enough, and this *Signature Collection* goes some way towards providing a fitting tribute. The colour pictures are stunning and add an extra dimension to the work of an often forgotten hero of *Doctor Who*. **CAVAN SCOTT**

# New Dimensions of Doctor Who

**BOOK** IB Tauris
**EDITED BY** Matt Hills
**RRP** £12.99 (paperback)

Some years back, there was a bit of hoo-hah when it was reported that a British university was offering a course in David Beckham Studies. People of a more traditional mindset got quite agitated about it – it was on *Newsnight* and everything. The barbarians, it was suggested, were at the gates. I was reminded of this when reading *New Dimensions of Doctor Who*: how you feel about popular culture being a fit subject for scholarship will decide whether this collection of essays, mostly by media studies academics (with a biochemist contributing a chapter on the Cybermen), is for you.

Even if you think *Doctor Who* is fair game for some postmodernist theorising, the language here may yet send you screaming from the room. How well you get along with the book will depend on your reaction to such terms as 'intradiegetic allusions', 'newly auratic spaces' and – my favourite – 'posthumanist textual poachers'.

Do these critical readings add anything at all to one's understanding and overall enjoyment of the television show? I found the chapters on the redesign of classic monsters and the music used in the show thought-provoking, but one piece on the show's decision to bring back past companion Sarah Jane Smith pushes its luck a bit too far. Get this: 'An unstated assumption guiding theories of intertextuality is that the viewing subject cognitively recognises and interprets intertextual references, thus casting them in the role of "amateur semiotician"'. Well, if you say so, mate. Editor Matt Hills' closing essay on how the show has marked different anniversaries over the years is, however, very interesting on how watching – and marketing – television changed between the landmark celebrations, thereby influencing the form of the special episodes (though it's a bit dismissive of *The Five Doctors*).

edited by
MATT HILLS
NEW DIMENSIONS OF
DOCTOR WHO
ADVENTURES IN SPACE, TIME AND TELEVISION
I.B.TAURIS

As you may have realised, this is pretty niche stuff. *Doctor Who* fans are more up for picking over the minutiae of a television show than most, but this is of a different order from what you find on the fan forums. Still, *New Dimensions of Doctor Who* may yet be of interest off campus, if only because it acknowledges the programme's fan base throughout, with *Doctor Who* fandom often central to an essay's subject. One chapter looks specifically at Steven Moffat's interaction with fans on Twitter, while fans' love for Sarah Jane is dealt with in the chapter on her comeback.

So, should *Doctor Who* Studies sit alongside David Beckham Studies on our university campuses? Let's face it, these are not easy times for higher education. Funding has been cut and value for money and future employability are very much on students' – and politicians' – minds. In such lean times, maybe the answer is to find a way of combining the two. After all, I gather Beckham is now retired. And Peter Capaldi won't be the Doctor forever... **HYWEL EVANS**

# Who is Who?

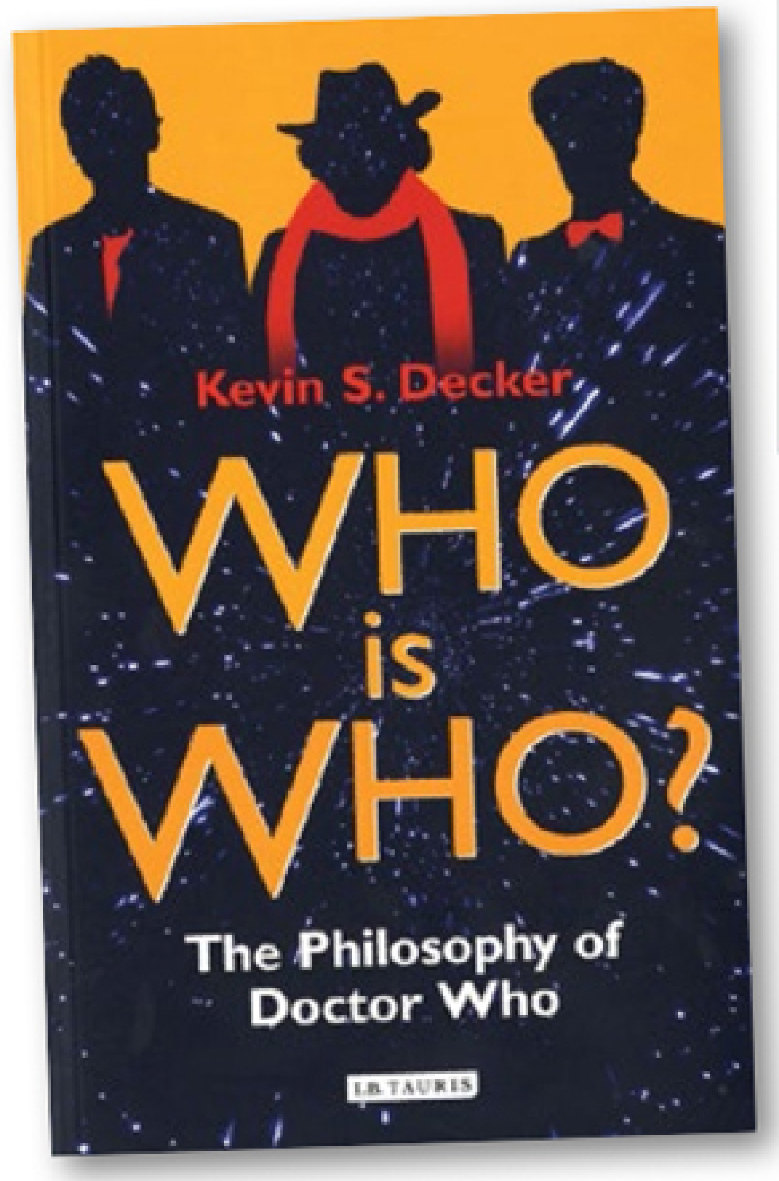
**BOOK** IB Tauris
**WRITTEN BY** Kevin S Decker
**RRP** £15.99

*Doctor Who* is a gateway, not just to time and space, but to other interests. Perhaps it's down to the original dictate that *Doctor Who* should be educational, but it goes beyond that. How many of us have read Conan Doyle, CS Lewis or Asimov because we have been inspired by the Doctor's exploits or discovered different genres of films and TV by following favourite actors?

In *Who is Who?* Professor Kevin S Decker of the Eastern Washington University uses *Doctor Who* to introduce key philosophical theories. Not convinced? Well, take regeneration. Decker looks at how the process has been portrayed within the narrative, but then goes deeper. What can regeneration tell us about questions of our own identity? How do our memories define us? The same pattern is followed throughout, with questions on supernatural belief versus science, the nature of evil and how we face those not like us.

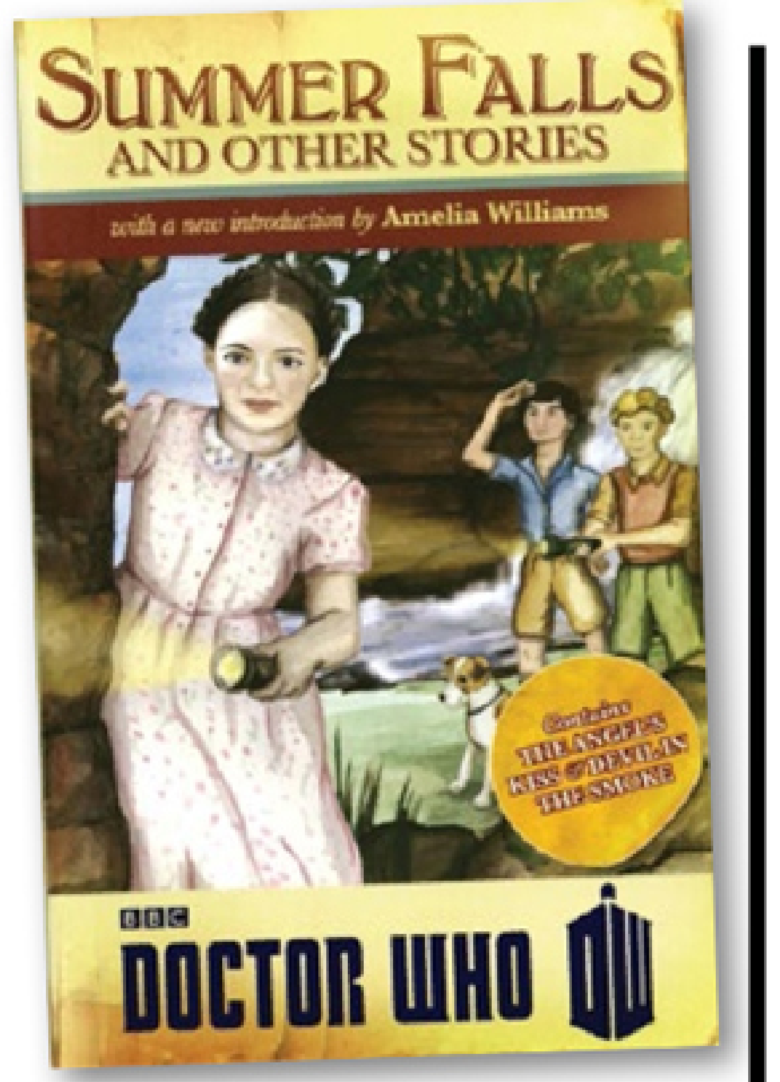
Sounds hardcore? It is. These are big subjects, but unlike some popular science authors, Decker never talks down to his readers. And any work that describes former **DWM** editor Gary Gillatt as a 'cultural historian of *Doctor Who*' is okay with us.

Whether you think this is a brave attempt to find new meaning in *Doctor Who* or an example of humans seeing patterns in things that aren't there, *Who is Who?* forces you to think about our place in the world. Decker even tries to explain what 'a big ball of wibbley-wobbly, timey-wimey stuff' means in relation to our view of the universe. Give that man a jelly baby. **CAVAN SCOTT**



# Summer Falls

**BOOK** BBC Books
**WRITTEN BY** Amelia Williams, Melody Malone, Justin Richards
**RRP** £7.99


SUMMER FALLS
AND OTHER STORIES
with a new introduction by Amelia Williams
Contains THE ANGEL'S KISS & DEVIL IN THE SMOKE
BBC
DOCTOR WHO

*Summer Falls and Other Stories* purports to be a three-novella collection compiled by Amelia Williams, née Amy Pond, and now editor of the River Song-inspired Melody Malone crime novels. True to the events of *The Angels Take Manhattan*, Amy has been living in New York since the 1930s and, as the book's introduction reveals, in 1954 became a best-selling children's author in her own right with *Summer Falls*, the first book about the magical life of Kate Webster, 'the girl who waited'.

In truth, *Summer Falls* is written by James Goss and the other stories – the *noir*-ish Melody Malone mystery *The Angel's Kiss* and the Vastra, Jenny and Strax adventure *Devil in the Smoke* – by Justin Richards.

*Summer Falls* is set in the seaside village of Watchcombe, 'a monument to pointless activity'. Kate Webster acquires a mysterious painting, *The Lord of Winter*, and the acquaintance of a talking cat. Inspired by *The Bells of Saint John*, it's hard not to see the dark forces behind *The Lord of Winter* painting as another plot by the Great Intelligence. Quite how Amy is inspired in this way, as she never met the Intelligence, isn't clear. The story is engaging but, lacking cast-iron *Doctor Who* involvement, it's also frustrating.

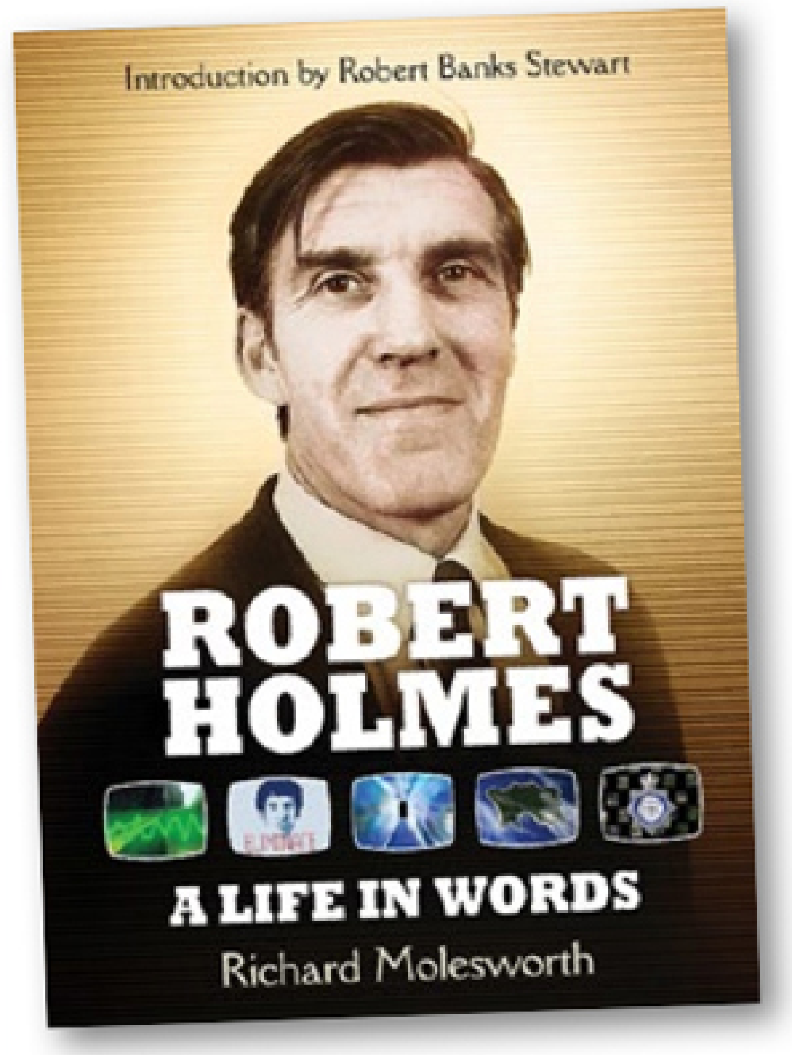
The same cannot be said of *The Angels Take Manhattan*-inspired *The Angel's Kiss*. Written in gumshoe, first-person narrative, Melody Malone is unmistakably River Song and the story gets good mileage from a lone Weeping Angel. However, there's a bit too much made of River's flirty nature.

*Devil in the Smoke*, inspired by *The Snowmen*, feels like regular *Doctor Who* with the Paternoster gang in a battle against sentient smoke. Richards' plot is at times appropriately wispy, but his characterisations are spot on.

The collection includes an interview with Amy from 1969 that features a genius reconciling of River Song's timeline. Like the introduction, where Amy talks to the Doctor, it passes too quickly, but the magic it weaves is irresistible. **VANESSA BISHOP**

# Robert Holmes: A Life in Words

**BOOK** Telos Publishing
**WRITTEN BY** Richard Molesworth
**RRP** £15.99



Robert Holmes is credited as the writer on 15 *Doctor Who* stories between 1968 up to his death in 1986, and shaped and script-edited many more. He has a lot to answer for – and thankfully most of it is good. Author Richard Molesworth is quick to point out that 'just about everything that we think we know about the Doctor today seems to have been bequeathed upon the series by Robert Holmes…' It was Holmes who decided that the Time Lords had two hearts, that their planet was Gallifrey, and that they could only regenerate 12 times. However, *Doctor Who* was far from being his only notable work; he was also responsible for the best episodes of series such as *No Hiding Place*, *Shoestring*, *Bergerac*, *Blake's 7*, and 1981's *The Nightmare Man*.

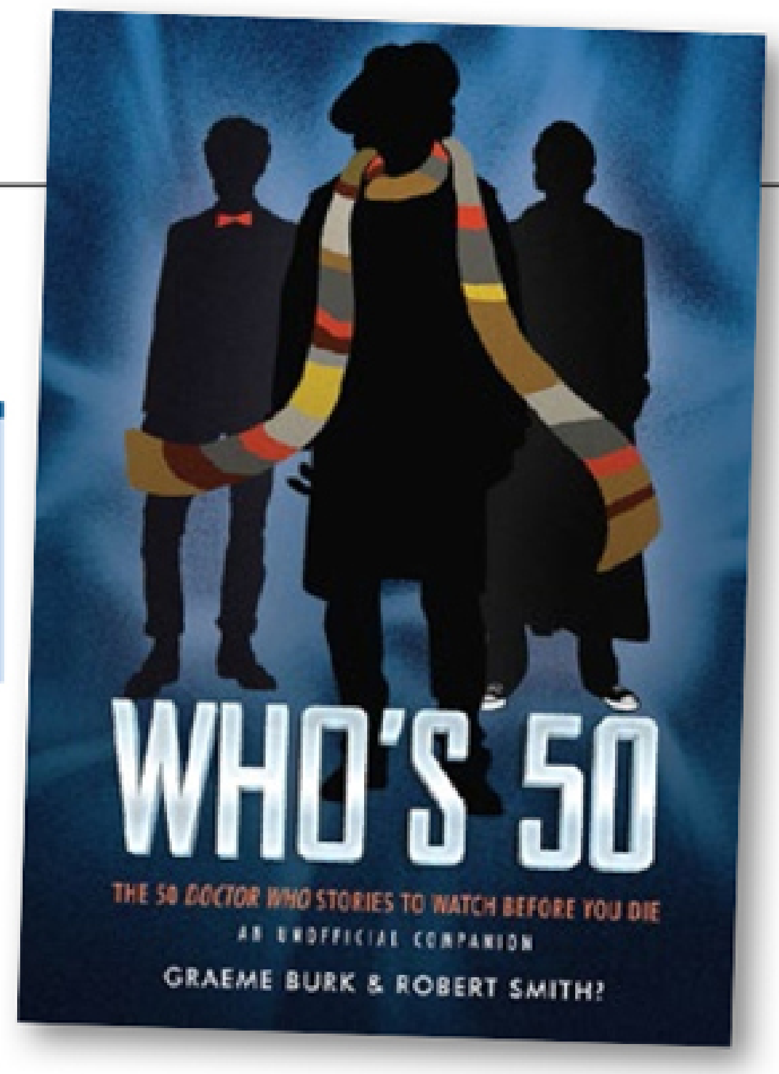
Molesworth shies away from too much analysis of Holmes' work and looks at the man himself. Holmes, it seems, was clever, funny and likeable. Friends and luminaries such as producer Philip Hinchcliffe queue up to say so. Holmes himself surprises when, in an interview, he says he found early *Doctor Who* disappointing; and his comments to Gerry Davis on an early draft of *Revenge of the Cybermen* pull no punches.

The quality of Holmes' own work isn't lost on today's writers. Russell T Davies, Steven Moffat and Gareth Roberts all put his dialogue up there with the likes of Potter and Bleasdale. It's a recurring theme in Molesworth's book that Holmes was always being encouraged to write for prestigious drama slots such as *The Wednesday Play* – although not always successfully or happily.

Granted access to Holmes' own study – recalled with the smell of the writer's pipe smoke still lingering on files and papers – Molesworth's book includes many storyline proposals for other series. At its heart though, this is a *Doctor Who* book and its subject, so it would seem, was happy to be a *Doctor Who* man more than anything else. **VANESSA BISHOP**

# Who's 50

**BOOK** ECW Press
**WRITTEN BY** Graeme Burk & Robert Smith
**RRP** £16.99


WHO'S 50
THE 50 DOCTOR WHO STORIES TO WATCH BEFORE YOU DIE
AN UNOFFICIAL COMPANION
GRAEME BURK & ROBERT SMITH?

Well, it was only a matter of time before *Doctor Who* authors caught onto the 'Things you must do/watch before you die' series of books. The figure is usually 1001, but as mighty as *Doctor Who* is, its stories can't quite stretch to that. So, as the series is now a half century old, 50 is the appropriate number.

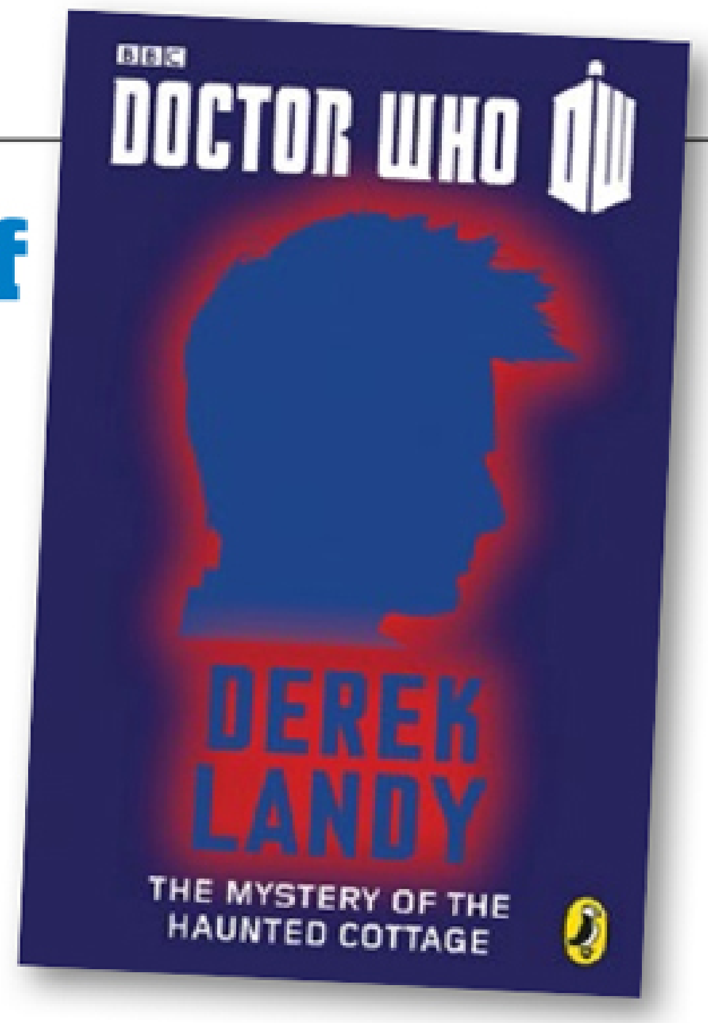
Burk and Smith's book seems to be borne out of requests from fans of the 2005 revival who now, with seven series under their belt, want a highlights tour of the entire history of the show; one that not only points them to the best stories, but also to those that the authors consider to be odd, eclectic, strange and beautiful examples. *The Aztecs* is included for being brilliant and for the championing of Barbara Wright; *The War Machines* for the series' first real victory of style over substance; and *The Seeds of Doom* because it's exciting but not really *Doctor Who*. Burk and Smith don't agree on everything, and the book's all the better for it. How about *Genesis of the Daleks*, adored by Smith but viewed sceptically by Burk for not delivering on its promises? Time plays a hand in a number of choices – *The Aztecs*, with its gentle romance and arguments about changing history, is looked upon as something that would be very at home in the current series; *The Tomb of the Cybermen* is recommended but with caution that its attitude to race is now dated and uncomfortable.

The book's weakest section covers the series from 2005 onwards, ground already covered in the authors' previous work, *Who is the Doctor?* However, the majority of this work is fascinating and the choices and arguments made about the stories that are included are often inventive. **VANESSA BISHOP**

> '*Who's 50* is a highlights tour of the show – the best stories, the odd, eclectic and strange.'

# The Mystery of the Haunted Cottage

**EBOOK** Penguin
**WRITTEN BY** Derek Landy
**RRP** £1.99



Derek Landy is well-known for his series of novels featuring the character of Skulduggery Pleasant, a living-skeleton sorcerer who fights evil alongside a feisty sidekick. So, not unlike the Doctor – apart from the whole living-skeleton thing. Nevertheless, he's the perfect choice for penning the Tenth Doctor's story in Penguin's ebook series.

In *The Mystery of the Haunted Cottage*, the Doctor and Martha Jones (a pleasing appearance from one of the series' most under-appreciated companions) arrive in a picturesque woodland setting. Following an encounter with four precocious kids, Martha realises they have materialised in an adventure for *The Troubleseekers*, a series of adventure books she loved as a kid. And not just any random adventure, this is *The Mystery of the Haunted Cottage*. Or is it?

This being *Doctor Who*, there's an otherworldly explanation for this sudden invasion of fiction. Landy has mined a seam not unfamiliar to *Doctor Who* fans, of fictional worlds encroaching into reality, and it's perhaps a misstep to reference in the first few pages the Doctor's best-known such adventure – 1968's *The Mind Robber*. It serves to highlight that *The Mystery of the Haunted Cottage* is not as distinctive as it could be.

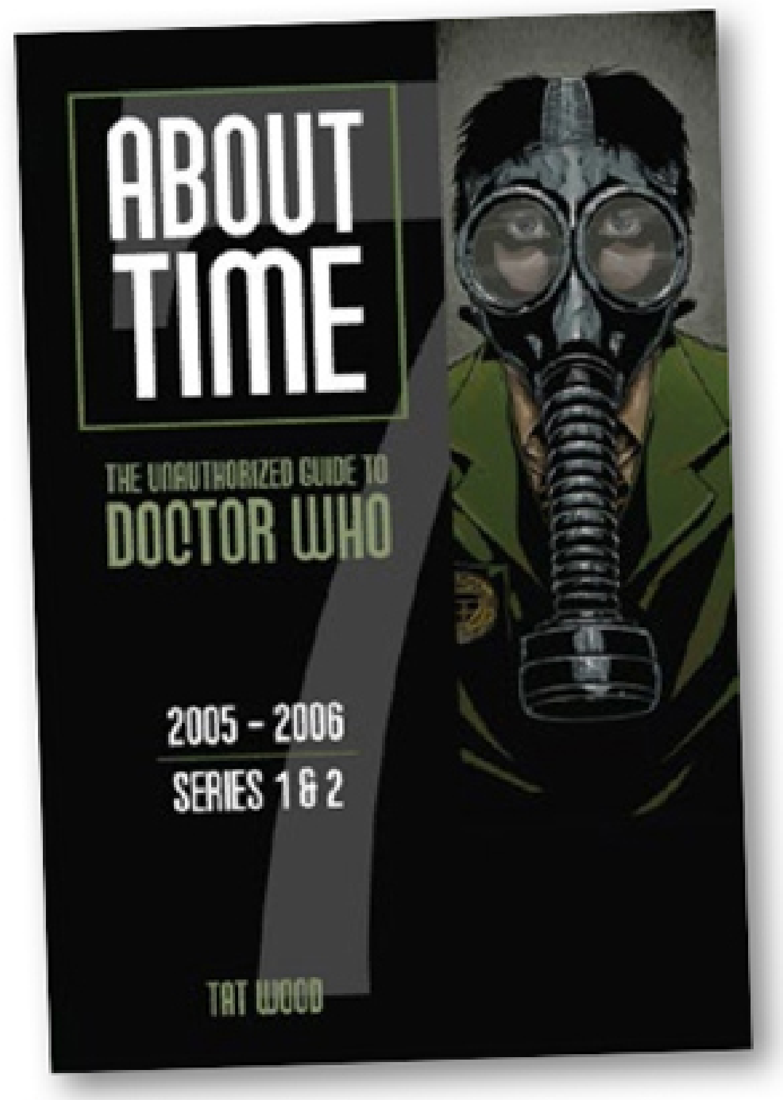
The story builds from the initial mystery through to the Doctor and Martha's investigation into this fictional world as they attempt to find the real villain of the piece. One might think the writer isn't a big fan of Enid Blyton's *Famous Five* books, with a couple of barbed comments about the merits of *The Troubleseekers*. Other writers also come in for a bit of stick here. Don't be offended if you like moody vampires.

Landy's Tenth Doctor is the fast talker and quick thinker that he is on TV. A bit too smartarse, perhaps, but with a loyal Martha alongside, Landy just about gets away with it.

There's a furiously-paced climax to *The Mystery of the Haunted Cottage*, as the Doctor and Martha fall through fictional settings, which Landy writes with a verve and colour that's infectious and enjoyable. Now, where are those old *Troubleseekers* books…? **MARK WRIGHT**

# About Time: The Unauthorised Guide to Doctor Who – 2005-2006, Series 1 & 2

**BOOK** Mad Norwegian Press
**WRITTEN BY** Tat Wood and Dorothy Ail
**RRP** £21.58



The latest in a long line of guides and analysis of *Doctor Who's* televised stories, the seventh volume of *About Time* sees author Tat Wood (with additional material provided by Dorothy Ali) venture into the twenty-first century, dealing specifically with the 2005 and 2006 seasons. The sheer amount of detail here is staggering. Wood delves into every moment of the aired episodes, pulling the plot apart and digging out fascinating behind-the-scenes information.

Unfortunately, the result isn't a particularly pleasant read. There is little joy to be found in these pages. The author's dislike of the show by this point is palpable, with negativity running through each and every line.

A little subtlety wouldn't have gone amiss. The author's opinions are made obvious by the very language used. While discussing the aliens in 2005's *The End of the World*, for instance, Wood examines showrunner Russell T Davies' influences. However, instead of suggesting that Davies might have been inspired by legendary French artist Moebius, Wood claims that the writer 'plundered' Moebius' work. Likewise, later in the same episode, Wood tackles the fact that you don't see the TARDIS making the return visit to Earth, allegedly missing because Davies and co couldn't be bothered to include it.

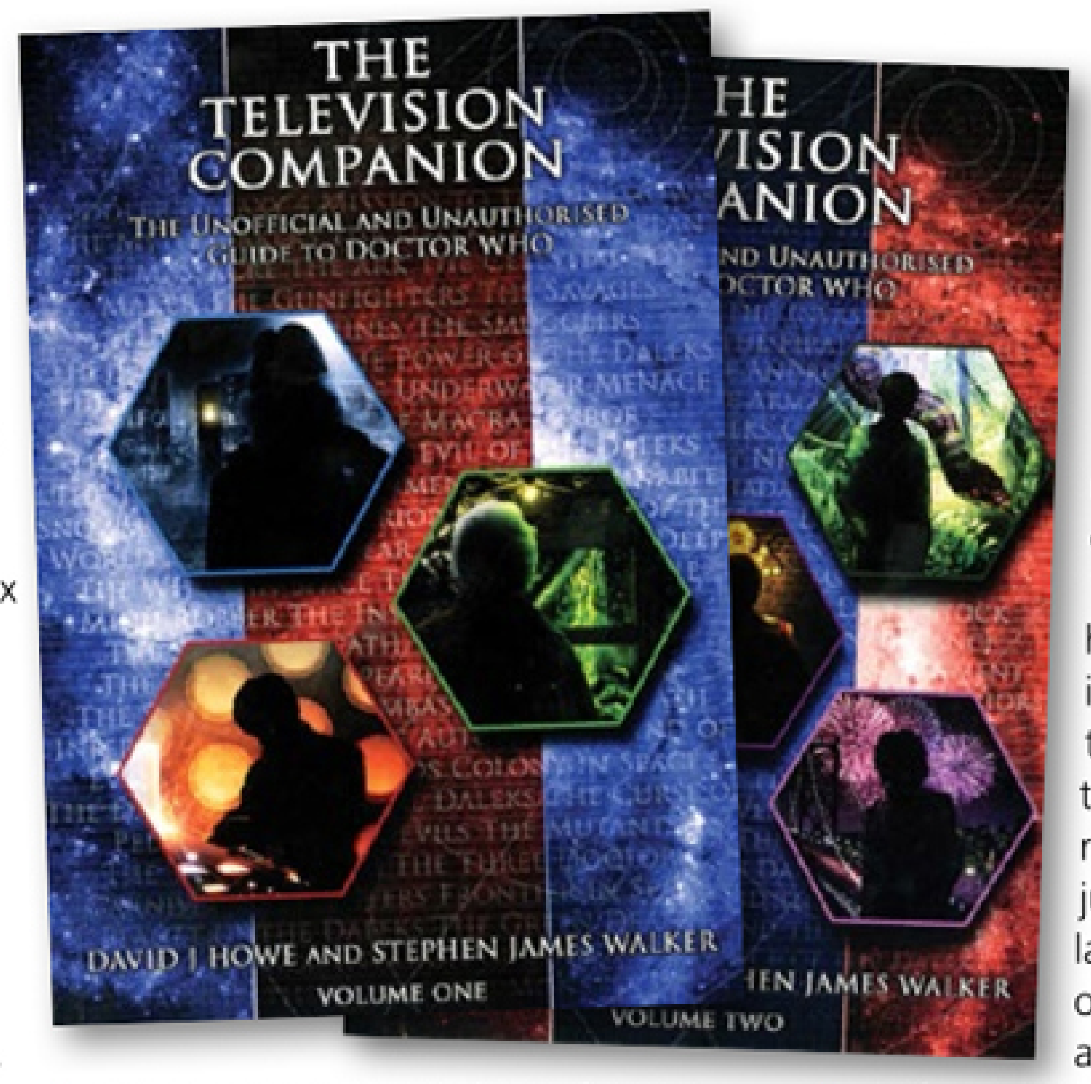
Throughout the book, the series' writers and production team are treated with similar levels of contempt. The good news is that it isn't just *Doctor Who* that prompts disdain. Footie fans, National Trust members and the American nation in general seem to be derided in equal measure as the pages turn. On the very rare occasions that the author reveals that he actually *liked* something, you are left strangely indifferent, battle-weary after chapters full of sneers and suspicion.

This constant disparaging tone is the book's biggest disappointment as it makes it very difficult to take some of the potentially interesting essays seriously. By the time you reach discourses that question whether the twenty-first-century series is more xenophobic than 'classic' *Who*, or if the Welsh production team has an anti-reading agenda, it's hard to see them as anything other than another opportunity for the author to flog his pet conspiracy theories. This is a real shame, as essays that touch on whether Christopher Eccleston jumped or was pushed, or how *Doctor Who* fans generally use the show as a springboard to other interests, are exactly what unofficial releases should be all about.

This volume of *About Time* could have so easily been a fantastic, candid examination that prompts discussion and debate, if not heated arguments – a mainstay of fandom since day one. Instead, the high-handed tone only leads you to suspect that if you disagreed with any of the notions on offer, you would only be told that you are wrong. Or stupid. Or probably both. **CAVAN SCOTT**

# The Television Companion – Volumes One and Two

**BOOKS** Telos Publishing
**WRITTEN BY** David J Howe and Stephen James Walker
**RRP** £15.99 each


THE TELEVISION COMPANION
THE UNOFFICIAL AND UNAUTHORISED GUIDE TO DOCTOR WHO
DAVID J HOWE AND STEPHEN JAMES WALKER
VOLUME ONE
VOLUME TWO

*The Television Companion* was first published in 1998. Partly inspired by the hefty and ever popular film guides that sat on living room shelves, it immediately established itself as the go-to book for *Doctor Who* fans who wanted to check a synopsis, transmission date or gather background information. In 2005, Telos Publishing and authors David J Howe and Stephen James Walker reissued the guide with roughly the same Foreword and closing line: 'Who knows, maybe one of these days there will be some new episodes produced and we will find ourselves faced with the very welcome task of having to prepare a further updated edition.'

We now have an updated edition of *The Television Companion* – now spread over two handsome paperback volumes. Volume One covers Seasons One to Eleven, while Volume Two focuses on Season Twelve to Twenty-Six and the 1996 TV Movie.

Sadly, the authors haven't included anything beyond 1999's Comic Relief story *The Curse of Fatal Death*. True, Telos has published guides that cover twenty-first-century *Doctor Who* in detail, but the fact that *The Television Companion* sticks to the series' 1963-1996 run seems like a lost opportunity.

The bottom line, however, is that in the 15 years since *The Television Companion* first appeared, it has never been bettered. Its format, of plot details, cast and crew lists, episode endings, memorable quotes, 'Things to watch out for' and other categories, is deceptively simple, but very effective. The real genius of *The Television Companion*, though, is its comprehensive analysis of every episode. Along with the authors' own thoughts, it draws on over 20 years of the very best in fanzine writing in the 70s, 80s and 90s, a true innovation at the time that bears comparison to the TV series' own Matrix – a huge communal fan brain made up of a thousand viewpoints, the sum total of *Doctor Who* opinion.

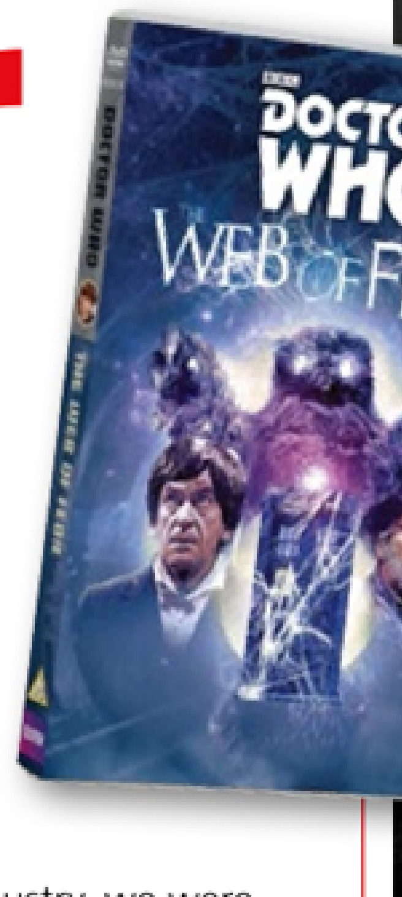
Things change. *The Television Companion's* 1998 edition talks of VHS (remember that?). Even 60s *Doctor Who* refuses to stay still. In the period between the *Companion's* second edition and its new release, lost episodes of both *Galaxy 4* and *The Underwater Menace* have been discovered and it's slightly disappointing to see that opinions of those stories haven't been revised to reflect this. And just weeks before the latest edition, the recovery of *The Enemy of the World* and *The Web of Fear* was confirmed and the episodes made immediately available on download. It would certainly seem strange if any future editions continued to review these stories from just soundtracks and memory.

However, that's a small quibble. If you have a television and you love *Doctor Who*, your shelf needs these books. **VANESSA BISHOP**

# The Web of Fear

**DVD** BBC
**STARRING** Patrick Troughton (the Second Doctor), Frazer Hines (Jamie), Deborah Watling (Victoria)
**WRITTEN BY** Mervyn Haisman and Henry Lincoln
**DIRECTED BY** Douglas Camfield
**FIRST BROADCAST** 3 February – 9 March 1968
**RRP** £20.42
**RELEASED 24 FEBRUARY**

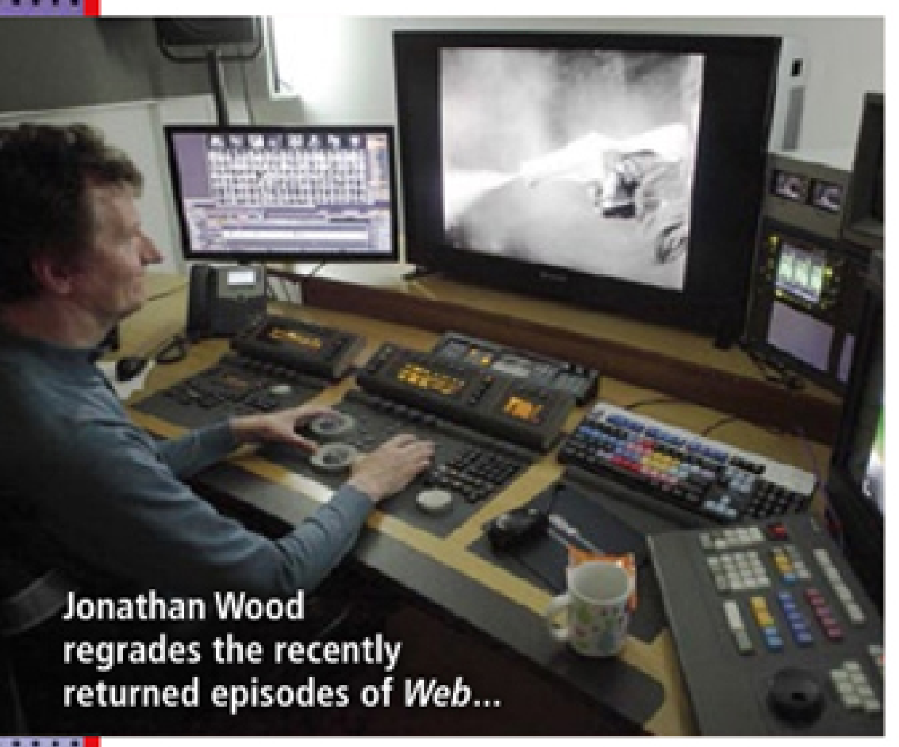
The Doctor, the Colonel and Anne Travers are sad that the *Doctor Who* DVD range is coming to an end.



Just a few months ago, who could have expected that the final regular release in the *Doctor Who* DVD range would be *The Web of Fear*? Top of so many wish-lists for so long, it's issued here, as it was on iTunes, with the still-missing Episode 3 presented as a photo/telesnap reconstruction. As with *The Enemy of the World*, there's no bonus material – but when it's a story you've waited all of your life to see, and it's been cleaned up as impressively as it has... who can complain about *that*?

Amazingly, the *Doctor Who* DVD range launched 15 years ago, and is set to come to a conclusion with the release of *The Underwater Menace* sometime later this year. Steve Roberts of the 'Restoration Team' was involved with the range from the very beginning.

"Back then, we all bought our *Doctor Who* on VHS just like anyone else," says Steve. "The difference is that because we worked in the industry, we were painfully aware of how much better the quality could be, if only the stories were mastered from the best possible sources. Because of professional relationships built up over a number of years by [BBC producer] Paul Vanezis and myself, we had access to materials that would never normally have been allowed out of the archive, and that was a fundamental part of our pitch – that we could provide better quality masters at lower cost. At the beginning, we saw the improvement in sound and picture quality as the key to luring people over to the new format. It's not a coincidence that *The Five Doctors Special Edition* was the first DVD release, as the fact that it was re-edited digitally directly from the studio recordings and had a 5.1 surround mix meant that it presented *Doctor Who* in the best possible technical quality. As the range developed, we could push the envelope on existing workflows and develop brand-new restoration techniques. Colour Restoration, VidFIRE, Reverse Standards Conversion and Colour Recovery were all developed for, and first used on, the *Doctor Who* VHS and DVD ranges."


Jonathan Wood regrades the recently returned episodes of *Web*...

## "The *Doctor Who* DVD range is a benchmark of quality for TV and film releases..."

"The DVDs would have sold well, even without restoration," reckons video restoration expert Peter Crocker, who has worked on almost the entire range. "The VHS releases were effectively 'unrestored' and even a straight re-release of those masters onto DVD would have been a significant improvement! However, the *Doctor Who* range has become something of a benchmark for quality by which many other film and TV releases are judged. That reflects well on BBC Worldwide, and justifies the additional investment..."

"Looking back, I'm sure simple DVD ports of the VHS masters for the colour stories would have cumulatively sold pretty well too," Steve Roberts agrees, "as people were forced to upgrade from VHS due to the surprisingly quick demise of that format. The black-and-white stories are another kettle of fish though – our restoration processes *dramatically* improved the quality, and that's a significant selling point."

"The leap in quality from VHS to DVD was enormous," reckons audio restoration expert Mark Ayres, who's also been around since the dawn of the range. "And since then, MP3 encoding has improved in leaps and bounds, as has the technology we use for mastering – as has our experience! And televisions are getting larger and less-forgiving, showing up flaws in original images and audio which simply would not have been noticed on original transmission. We have to compensate for that, as well as correct for the inevitable degeneration that has taken place across the years."

Have those restoration techniques changed much over time? "Advances in technology and techniques mean that we can fix much more – and to a higher standard – than when the range started," says Crocker. "Plus there's always potential for improvement, and the nature of picture faults is that however careful you are, some dropouts or film dirt will slip through when you're working to a deadline – so having another look gives the chance to mop those up."

"I have developed basic preset processing chains," Ayres reveals, "click reduction, noise reduction, equalisation and so on – but they are enormously flexible and are constantly being modified. There is always a new bit of software to try, and I always revisit a master for a new release. So yes, some episodes have been done heaven-knows-how-many times! A restoration job is never really finished, but there is a law of diminishing returns, and there comes a point where you have to say, *'enough!'*"

*The Web of Fear* – alongside *The Enemy of the World*, which was also returned to the BBC last year by missing episode hunter Philip Morris – thus represents the state of the art in the team's restoration techniques. "*Web* and *Enemy* were a delight to do," Mark points out. "Really tricky in places, which is always satisfying!"

Of course, it's not just the picture quality that's driven sales – the bonus material on the range has helped as well. Most stories have one or two fascinating 'making-of' documentaries. Some of the earliest were produced, to high acclaim, by Ed Stradling.

"I think the documentaries improved slightly over time," says Ed. "Chris Chapman came along in the second half of the range; he is a very strong producer and had a proper production company behind him, so his programmes looked very slick. But even before that, Steve Broster and others had done a *lot* of good work. **DWM** readers probably don't realise just how low our budgets were! If you watch equivalent documentaries on BBC Four, you probably wouldn't guess that their budgets are probably around six or seven times what we had to produce equivalent running times. So all of the team did really well over the years to produce, in the main, programmes of similar quality."

On the technical side, what has given the greatest satisfaction? "I'm most proud of being ultimately responsible for making sure that all of Jon Pertwee's era is back in full colour," reckons Peter Crocker. "By deciding that failure was not an option!"

"It's the restoration back to colour of *Planet of the Daleks* Episode 3 that I'm most proud of," agrees Steve Roberts. "It used so many of the techniques that had been developed by the team over a decade into a single 25-minute showpiece for what we could do. I'm really proud of that one."

"One of the exciting things for me," Mark Ayres enthuses, "has been producing 5.1 remixes and the extended cuts of *The Curse of Fenric* and *Battlefield*. I'd *love* to do more of those. I am convinced there is a much better edit to be made from *Silver Nemesis* than has yet been seen..."

Does the team reckon there might still be scope for more special releases?

"There are quite a few releases which could be improved," says Ed Stradling, "but those are mostly minor improvements, not enough to justify a reissue. For example, there's plenty more archive stuff that could have been included on *Time and the Rani* – but would anyone buy it again just for some chat show snippets, the full *Open Air* and a couple of extended scenes? If 'complete season' box sets ever happen, then this kind of thing could be addressed – but I think an online release of some kind is just as likely as more physical discs."

"We could probably name ten stories that could benefit significantly from the *Revisitations* treatment," Steve Roberts muses. "But physical media sales are dying off and I think there's a general tightening of belts – so I'm not really surprised that the range seems to have reached an end. We can only hope that Philip Morris can turn up some more treasures..."

"Many people now are happy to download programmes to watch on tablets, or phones," says Peter Crocker. "Anathema to me as an old fart, but it can't be ignored! The plus is immediacy and portability. The minus is that the quality is significantly compromised."

"I'd love to see the stories on Blu-ray with very high bit-rate pictures and uncompressed audio," Mark Ayres concludes, "but I don't know if that will ever happen. However, if it did... we'd *have* to tweak!"

**DAVID DARLINGTON**

**BUY IT BECAUSE...** It's *The Web of Fear* on DVD. Enough said!

### WHAT'S IT ABOUT?

The TARDIS arrives in the London Underground, the tunnels of which are filled with a deadly web. The Great Intelligence has returned to Earth, and with the help of its robotic Yeti, plans to drain the Doctor of all his knowledge...

# The Sleeping City

DOCTOR WHO
THE SLEEPING CITY
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

**AUDIO DRAMA** Big Finish
**WRITTEN BY** Ian Potter
**PERFORMED BY** William Russell and John Banks
**FEATURING** The First Doctor, Ian, Barbara and Vicki
**RRP** £8.99 (CD), £7.99 (download)
**RELEASED 28 FEBRUARY**

This month's *Companion Chronicles* release explores a new chapter of the very first *Doctor Who* companions' lives: what happened when Ian Chesterton and Barbara Wright returned to Earth?

"The framing device is very much within the realm of *Callan*, and all those 1960s espionage series," explains Ian Potter, the writer of *The Sleeping City*. "We open up with Ian Chesterton in a cell in 1960s England, and he's being questioned about what on earth's been going on. He and Barbara have reappeared in London, and there's no sign of Susan. It just occurred to me that there would be quite a lot of interest in Ian and Barbara, and some of it would be nefarious, dark interest – forces behind the scenes who might want to know what's been going on, shadowy figures in the world of espionage who might want to get inside Ian's head..."

Contrasting with that is the story of Ian's visit to a futuristic alien city, during his travels in the TARDIS. "It kind of helped that, when we're in the interrogation cell, it's very gritty and realistic, but when we get into the science-fiction story it's very 1960s fantasy storytelling," explains Ian. "There's a different texture immediately with that. A menacing two-hander, then something more whimsical and curious – and hopefully a very different sound world as well."

Despite the differences between the two parallel stories, there are links, and the framing story helped shape the play's overall feel. "It's informed what the science-fiction story is about, really: they're both about the state, about the city, about control," Ian observes.

For the futuristic story, Ian tried to create a story true to 1960s imaginations. "There is almost a telephone exchange internet in this future city. There was a certain amount of going 'Let's take a quite modern concept, and look at it through 1960s-filtered eyes'. A lot of it is about the vocabulary, the language characters use to describe things; framing it in those 1960s terms."

The *Companion Chronicles* range has offered lots of opportunities to explore new sides to Ian Chesterton. What will fans of the character have to look forward to in *The Sleeping City*? "There is a barking moment," laughs Ian Potter, "which I'm really interested to hear how it comes out. We get to see Ian's take on who Barbara, Vicki, and the Doctor are, filtered through his eyes, so there's a brief section of conversation where William is playing Ian, and his imaginary versions of the other characters – and they're slightly wrong! It's a stupid little moment, but I'm really looking forward to William Russell playing all the regular cast in one tiny little scene..."

**DAN TOSTEVIN**

**BUY IT BECAUSE...** It offers a unique take on life after the Doctor.

### WHAT'S IT ABOUT?

Ian Chesterton is back in his own time. But the mystery of how he and Barbara Wright disappeared in the year 1963 has alerted the authorities – and both are suspected of being enemy agents in the Cold War. Ian protests his innocence. He has a story to tell about travelling through time and space. And one adventure in particular – a visit to the city of Hisk...

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ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

## THE TIME-SPACE VISUALISER

### Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

BBC
DOCTOR WHO
THE ELEVENTH DOCTOR'S LAST STAND
TALES OF TRENZALORE

## FEBRUARY

### THURSDAY 6

**EBOOK**

■ ***Keeping Up with the Joneses*** by Nick Harkaway [Tenth Doctor] BBC Books £1.99

### MONDAY 24

**DVD**

■ ***The Web of Fear*** by Mervyn Haisman and Henry Lincoln [Second Doctor, Jamie and Victoria] BBC £20.42 See above

### THURSDAY 27

**EBOOK**

■ ***Tales of Trenzalore*** short story collection by Justin Richards, George Mann, Paul Finch and Mark Morris [Eleventh Doctor and Handles] BBC Digital £2.99

### FRIDAY 28

**CD - AUDIO DRAMA**

■ ***Dark Eyes 2*** by Nicholas Briggs [Eighth Doctor and Molly] Big Finish £20.00 See page 78

■ ***White Ghosts*** by Alan Barnes [Fourth Doctor and Leela] Big Finish £10.99

■ ***The Brood of Erys*** by Andrew Smith [Sixth Doctor and Flip] Big Finish £14.99

**CD - AUDIO READING**

■ ***The Sleeping City*** by Ian Potter [First Doctor, Ian, Barbara and Vicki] Big Finish £8.99 See above

**BOOK**

■ ***Adorable Illusion*** by Gary Russell [Bernice Summerfield] Big Finish £14.99

## MARCH

### THURSDAY 6

**MAGAZINE**

■ **DWM 471** Panini £4.99

**EBOOK**

■ ***Salt of the Earth*** by Trudi Canavan [Third Doctor and Jo Grant] BBC Books £1.99

### SATURDAY 30

**CD - AUDIO DRAMA**

■ ***The Crooked Man*** by John Dorney [Fourth Doctor and Leela] Big Finish £10.99

■ ***Scavenger*** by William Gallagher [Sixth Doctor and Flip] Big Finish £14.99

**CD - AUDIO READING**

■ ***Starborn*** by Jacqueline Rayner [First Doctor and Vicki] Big Finish £8.99

## APRIL

### THURSDAY 3

**MAGAZINE**

■ **DWM 472** Panini £4.99

**EBOOK**

■ ***A Handful of Stardust*** by Jake Arnott [Sixth Doctor] BBC Books £1.99

### THURSDAY 17

**MAGAZINE**

■ **DWM Special 37** Panini £6.99

### SATURDAY 30

**CD - AUDIO DRAMA**

■ ***Jago & Litefoot – Series 7*** by Jonathan Morris, James Goss, Simon Barnard and Paul Morris, Justin Richards [Jago and Litefoot] Big Finish £30.00

### WHERE TO BUY BIG FINISH RELEASES

Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

# Dark Eyes 2

**AUDIO DRAMA** Big Finish
**WRITTEN BY** Nicholas Briggs, Alan Barnes, Matt Fitton
**STARRING** Paul McGann (the Eighth Doctor), Ruth Bradley (Molly O'Sullivan), Nicola Walker (Liv Chenka), Alex Macqueen (the Master), David Sibley (the Eminence), Nicholas Briggs (the Daleks)
**RRP** £20.00 (CD box), £20.00 (download)
**RELEASED 28 FEBRUARY**

DOCTOR WHO
DARK EYES 2
BIG FINISH

If you think *The Night of the Doctor* was the biggest thing to happen to the Eighth Doctor recently, think again. In *Dark Eyes* – an epic four-hour audio drama released in 2012 – his ongoing conflict with the Daleks became tougher than ever before and, dark and depressed following the deaths of several companions, he made a new friend and began to find a glimmer of hope. In *Dark Eyes 2*, we find out what happens next.

"It's really caught the imagination," observes Paul McGann, of the original *Dark Eyes*. "When I speak to fans, when we're at conventions and the like, you can really tell. There has been a real surge in enthusiasm for the audios, and a lot of them are mentioning *Dark Eyes* – so it has been a hit, a palpable hit!"

This time round, the four hour-long episodes – *The Traitor*, *The White Room*, *Time's Horizon*, and *Eyes of the Master* – are slightly more standalone and, as that final title implies, the Daleks are no longer the only adversary.

"Character-wise, despite that span of 17 years, when I'm in the room as the Doctor with someone else as the Master, you're back there!" grins Paul.

The Eighth Doctor faced the Master in Paul's *Doctor Who* television début, but this is their first rematch in the audios. "It's exciting, I like it – old enemies!"

The role is played by Alex Macqueen, reprising the incarnation introduced to huge acclaim in the 2012 audio *Dominion*, where he masqueraded as a future Doctor. "This is the first time I'm properly playing the Master, which is *great* – it's a really good part," Alex beams. "I'm lucky to have been given it, frankly, because it is a really important role within the framework of *Doctor Who*. It's reprising that eccentric madness, but with a steely ability to crush people if necessary – he's disarmingly eccentric to allow his pure evil to thrive and flourish."

"I wanted to bring him into the machinations of the Time Lords against the Daleks," explains writer Matt Fitton. "Nick Briggs wanted the Eminence [another recurring audio threat] to be a big part of it as well, so we're looking about how those three great powers operate together – the Daleks, versus the Time Lords, versus the Eminence."

> **"The Master is disarmingly eccentric to allow his pure evil to thrive and flourish..."**

New companion Molly O'Sullivan – as mentioned in *The Night of the Doctor* – is also back. "Molly was written out, but not in a very final sense," Nick reminds us, "and we always had in mind that we could meet up with her later and see how she's got on. Right at the beginning of the story, her eyes go dark again, and there are reasons for that..."

"She's so well-written," enthuses actress Ruth Bradley. "I got the scripts in the post and started reading and I was literally like 'Yes, yes, yes, I know exactly what's happening here' – she's so specific, the way she's written. There's nothing left to chance or interpretation, and her sense of humour is really well-marked. She's dry, she's got some great underplayed lines, she doesn't take the Doctor too seriously... she respects him and thinks he's amazing, but wouldn't want him to know that! She never shuts up, even when something amazingly terrifying is happening. She gets in there and fights back."

Time has passed since Molly met the Doctor as a Voluntary Aid Detachment nurse during World War One. "I think last time, she was under a lot more stress," observes Ruth, "because obviously she was a VAD, she was in the war, she'd just lost Kitty – it was much more of a traumatic time. Now, she's still taking care of people and doing what she likes to do, but without the threat of imminent death, or bombs, or anything like that. She's calmer, and I think more herself, because she's not in that stressful situation and can just relax. She's less hard this time; slightly softer. Well, soft for Molly!

"It's really fun to play those changes. I think in this script there's a lot more fun with Molly – last time, because of what she'd been through, she was angry and upset, but this time she instantly knows exactly where she is, exactly who the Doctor is... I like that there's no 'Oh my God, you came back for me, wow, amazing!' – it's literally 'I know who you are, now let's move on with what we have to do'. She doesn't stand on ceremony, she's not sentimental about it – she's straight back into the adventure."

Paul and Ruth are joined by Nicola Walker (*Spooks*, *Last Tango in Halifax*) as Liv Chenka, a role she originated alongside the Seventh Doctor in 2011 audio *Robophobia*. The call to reprise a one-off audio part from three years ago must have been a surprise... "See, that isn't how I remember it," Nicola laughs. "In my head, it was like a week, and it was the best fun I'd had in a studio. I loved it while I was doing it last time, and was slightly begging to come back. When Nick was saying 'Yeah, yeah, we'll get you back!', I was thinking 'Oh they won't, they never will, it'll never happen', and it has. It's been talked about for quite a while – they made sure I knew that the story was coming, Liv Chenka hadn't been forgotten."

What's new with Liv? "I think she's got beaten down," explains Nicola, "but in a really interesting way; in quite a cocky, confident way. Which sounds like I'm saying two different things! There's something a little bit similar to the Doctor – having had an experience with the Doctor, it's had an effect on her personality, and she is following a moral code very clearly through this. She's learned to not really care what anyone says about her, and says and does what she thinks is right."

If *The Night of the Doctor* made you hungry for more of Doctor Eight, this is where to get it. "It beats television, for my money," grins Paul McGann. "It goes to places that even TV still can't do..." **DAN TOSTEVIN**

**BUY IT BECAUSE... It continues to drive the Eighth Doctor's story forward into uncharted territory.**

## WHAT'S IT ABOUT?

From the Dalek occupied planet Nixyce VII through Earth's history and to the very edge of the universe, the Doctor's footprints across eternity are being tracked by foes old and new. But when did it all begin and when will it end? The only certainty appears to be the advance of the powers of evil and the oncoming threat of a fight to the death against forces that would destroy everything the Doctor holds dear.

# THE DWM MERCHANDISE POLL 2013

It's time to check out your favourite books, audios and DVDs of the last 12 months, as well as finding our what you think of **Doctor Who Magazine** itself! As ever, just fill in each section as requested, leaving blank any releases that you haven't read or listened to. There's also a prize of a year's subscription to **DWM** for three lucky voters, randomly selected after the closing date.

Send your completed poll forms to **DWM** Merchandise Poll 2013, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent TN4 8BS. Closing date: 29 April 2014

## BOOKS

### Fiction

From this list of new *Doctor Who* fiction published in 2013, give a mark out of 10 (1 meaning 'Terrible!', 10 meaning 'Brilliant!') Leave blank any you haven't read.

- ☐ **Harvest of Time**
- ☐ **Plague of the Cybermen**
- ☐ **The Dalek Generation**
- ☐ **Shroud of Sorrow**
- ☐ **The Silurian Gift**

#### eBooks

- ☐ **Summer Falls**
- ☐ **The Death Pit**
- ☐ **A Big Hand for the Doctor**
- ☐ **The Nameless City**
- ☐ **The Spear of Destiny**
- ☐ **The Roots of Evil**
- ☐ **Tip of the Tongue**
- ☐ **Something Borrowed**
- ☐ **The Ripple Effect**
- ☐ **Spore**
- ☐ **The Beast of Babylon**
- ☐ **The Mystery of the Haunted Cottage**
- ☐ **Nothing O'Clock**

#### Comic Collections

- ☐ **Nemesis of the Daleks**
- ☐ **The Chains of Olympus**
- ☐ **Hunters of the Burning Stone**

### Non Fiction

Tell us your favourite three non-fiction books from 2013. Here are some suggestions, but you may nominate others... *The Vault*, *Who-Ology*, *The Essential Guide*, *The Doctor: His Lives and Times*, *The Character Encyclopedia*, *K9 Stole my Trousers*, *Robert Holmes: A Life in Words*

1 ______________________

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## AUDIOS

### Audio Dramas (Big Finish)

What were your favourite Big Finish audio dramas of 2013? Give each a mark out of 10, and leave blank any you haven't listened to.

- ☐ **The Wrong Doctors**
- ☐ **Spaceport Fear**
- ☐ **The Seeds of War**
- ☐ **Eldrad Must Die!**
- ☐ **The Lady of Mercia**
- ☐ **Prisoners of Fate**
- ☐ **Persuasion**
- ☐ **Starlight Robbery**
- ☐ **Daleks Among Us**
- ☐ **1963: Fanfare for the Common Men**
- ☐ **1963: The Space Race**
- ☐ **1963: The Assassination Games**
- ☐ **Afterlife**
- ☐ **The Light at the End**
- ☐ **The Auntie Matter**
- ☐ **The Sands of Life**
- ☐ **War Against the Laan**
- ☐ **The Justice of Jalxar**
- ☐ **Phantoms of the Deep**
- ☐ **The Dalek Contract**
- ☐ **The Final Phase**
- ☐ **The Flames of Cadiz**
- ☐ **House of Cards**
- ☐ **The Scorchies**
- ☐ **The Library of Alexandria**
- ☐ **The Apocalypse Mirror**
- ☐ **Council of War**
- ☐ **Mastermind**
- ☐ **The Alchemists**
- ☐ **Upstairs**
- ☐ **Ghost in the Machine**
- ☐ **The Beginning**
- ☐ **The Dying Light**
- ☐ **The Dark Planet**
- ☐ **The Queen of Time**
- ☐ **Lords of the Red Planet**
- ☐ **The Mega**
- ☐ **Jago & Litefoot Series Five**
- ☐ **Jago & Litefoot Series Six**
- ☐ **Counter-Measures Series Two**
- ☐ **Gallifrey Series Five**
- ☐ **Gallifrey Series Six**

### Audio Releases (Audio Go)

From this list of AudioGO *Doctor Who* releases from 2013, give each a mark out of 10.

#### Destiny of the Doctor:

- ☐ **Hunters of Earth**
- ☐ **Shadow of Death**
- ☐ **Vengeance of the Stones**
- ☐ **Babblesphere**
- ☐ **Smoke and Mirrors**
- ☐ **Trouble in Paradise**
- ☐ **Shockwave**
- ☐ **Enemy Aliens**
- ☐ **Night of the Whisper**
- ☐ **Death's Deal**
- ☐ **The Time Machine**

#### Talking Books

- ☐ **The Talons of Weng-Chiang**
- ☐ **The Gunfighters**
- ☐ **The Tomb of the Cybermen**
- ☐ **The Rescue**
- ☐ **The Curse of Peladon**
- ☐ **The Planet of the Daleks**
- ☐ **The Leisure Hive**
- ☐ **The Greatest Show in the Galaxy**
- ☐ **The Mysterious Planet/Mindwarp**
- ☐ **Terror of the Vervoids/The Ultimate Foe**
- ☐ **Harvest of Time**

#### Radio Collection

- ☐ **Doctor Who at the BBC - Lost Treasures**

## DVDs

From this list of DVD and Blu-ray releases, all released in 2013, tell us your top three. *The Legacy Collection*, *The Reign of Terror*, *The Ark in Space* Special Edition, *The Aztecs* Special Edition, *Series 7 Part 2*, *The Mind of Evil*, *The Green Death* Special Edition, *The Ice Warriors*, *Spearhead from Space* Special Edition, *Scream of the Shalka*, *Terror of the Zygons*, *The Tenth Planet*, *The Complete Seventh Series*, *The Enemy of the World*, *The Day of the Doctor*, *An Adventure in Space and Time*

1 ______________________

2 ______________________

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### Best Special Feature

From any of the DVDs listed above, choose your three favourite bonus features.

1 ______________________

2 ______________________

3 ______________________

## THE 50TH ANNIVERSARY

In 2013, *Doctor Who* celebrated 50 years. What were your five favourite elements of the anniversary? Here are some suggestions: *The Day of the Doctor*, *An Adventure in Space and Time*, The 50th Celebration Convention, *The Science of Doctor Who*, *The Ultimate Guide*, *The Five-ish Doctors* – or even **DWM** itself...?

1 ______________________

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5 ______________________

## DWM

### Best Issue

What were your favourite three **DWM**s of 2013? Choose from issues 456-468 and Special Editions 34-36.

1 ________ 2 ________ 3 ________

### Best Cover

Choose your favourite three **DWM** covers from issues 456-468 and Special Editions 34-36.

1 ________ 2 ________ 3 ________

### Best Comic Strip

Give a mark out of 10 to each of 2013's **DWM** comic strips, listed below:

- ☐ **Hunters of the Burning Stone** (456-461)
- ☐ **A Wing and a Prayer** (462-464)
- ☐ **Welcome to Tickle Town** (465-466)
- ☐ **John Smith and the Common Men** (467)
- ☐ **Pay the Piper** (468-469)

### Best Interview

Nominate your three favourite interviews in **DWM** during 2013: Saul Metzstein (456), Jon Pertwee (457-458), Frazer Hines (458), Jenna Coleman (459) Jessica Raine (459), Anneke Wills (459), Mark Hutchings (460), Neil Gaiman (461), Richard Franklin (462), Bob Baker (463), Zoë Ball (464), Neil Cross (464), Steve Thompson (465), Toby Hadoke (465), Waris Hussein (466), Matt Smith and David Tennant (467), Jenna Coleman (467), Mary Peach (467), Steven Moffat (468-469)

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### Best Special Feature

From this list of **DWM** special features published in 2013, list your three favourites: *Inside the Spaceship* (the new TARDIS, 456), *Anniversary Fever* (456), *Revolutionary Animation* (*The Reign of Terror* DVD, 456), *Doctor Who's Greatest Love Stories* (457), *Pointless Celebrities* (458), *Grand Design* (Ray Cusick tribute, 460), *The Peter Cushing Scrapbooks* (461), *Daleks in HD* (461), *The 67 Doctors* (462), *The Way Back* (Bringing back *Doctor Who*, 463-464), *Is it Time for the Doctor to Become a Woman?* (463), *Introducing the Twelfth Doctor* (464), *Many Hands Make Light Work* (*Light at the End* audio 465), *The Hero of the World* (missing episodes found, 466), *Newman at the BBC* (Sydney Newman feature, 466), *Ghosts in the Machine* (*An Adventure in Space and Time*, 467), *Who was Anthony Coburn?* (467-468), *An Unearthly Beginning* (The script for *An Unearthly Child*, 467), *Bunny, We Hardly Knew You* (CE Webber feature, 468)

1 ______________________

2 ______________________

3 ______________________

### Best Regular Feature

Give **DWM**'s regular features a mark out of 10.

- ☐ **Steven Moffat/Production Notes**
- ☐ **Gallifrey Guardian**
- ☐ **Public Image**
- ☐ **Beyond the TARDIS**
- ☐ **Episode Previews**
- ☐ **Galaxy Forum**
- ☐ **The Comic Strip**
- ☐ **The Fact of Fiction**
- ☐ **The DWM Review**
- ☐ **Countdown to 50!**
- ☐ **The Time Team**
- ☐ **Relative Dimensions**
- ☐ **Crossword**
- ☐ **Competitions**
- ☐ **Coming Soon...**
- ☐ **Wotcha!**

## YOUR DETAILS

Name: ______________________

Address: ______________________

______________________

______________________ Age: ________

■ **Don't forget, you can still cast your vote on *Doctor Who*'s first 50 years on television by filling in the form in last issue, or at *www.doctorwhomagazine.com***

# PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs, audios and books!

## WIN! THE TIME OF THE DOCTOR CD!

*The Time of the Doctor*, featuring Matt Smith's final appearance as our favourite Time Lord and his regeneration into Peter Capaldi's Twelfth Doctor, has now been released on DVD and Blu-ray, and to download from iTunes. The release also includes the Eleventh Doctor's previous Christmas Specials: *A Christmas Carol*, *The Doctor, the Widow and the Wardrobe* and *The Snowmen*. There are also extra features including *Behind the Scenes of The Time of the Doctor* with contributions from Matt Smith, Orla Brady, Jenna Coleman and Steven Moffat; *Farewell to Matt Smith* celebrating Matt's time as the Doctor; and *Tales from the TARDIS*, which looks at all 50 years of the series.

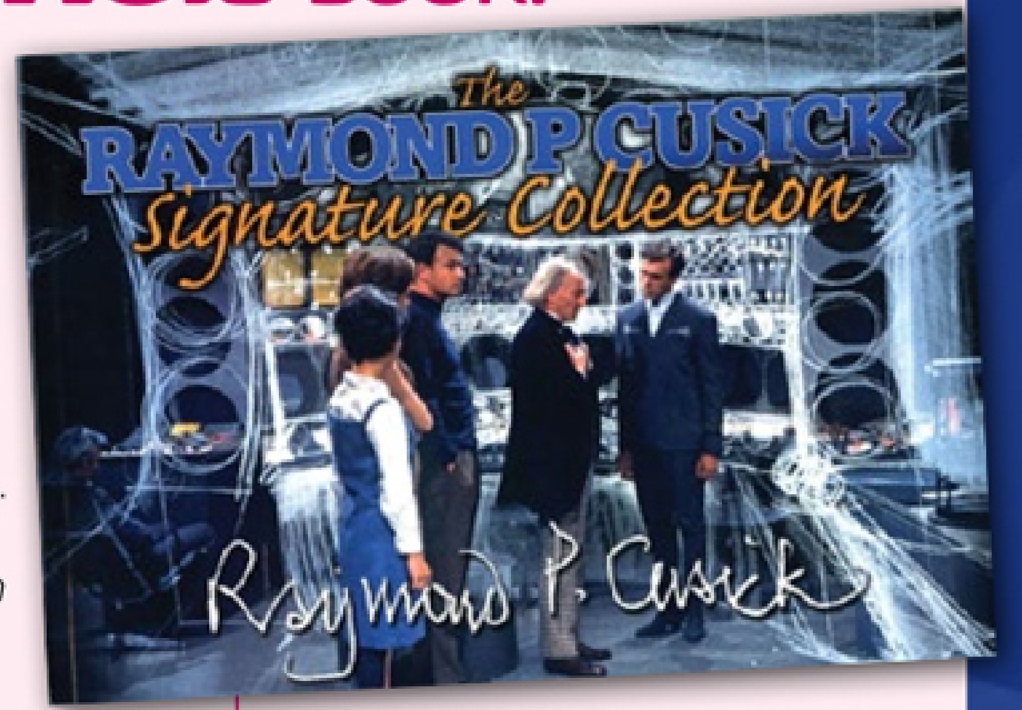
*The Time of the Doctor* is available to buy on DVD for £13.99 and on Blu-ray for £17.99. Thanks to those lovely people at BBC Worldwide, we have **FIVE** copies of the DVD to give away. Just answer this question:

**Prior to *Doctor Who*, Matt Smith starred with Billie Piper in which TV movie?**

- A *Ruby in the Smoke*
- B *Emerald in the Water*
- C *Diamond in the Rough*

Phone **09011 542 221** to enter, or post your entry to the address below, starting with the Doctor's familiar cry: "GERONIMO!"

## WIN! THE RAY CUSICK COLLECTION BOOK!



Raymond Cusick, who died in February 2013, will be forever known as the man who designed the Daleks. He was also responsible for the set design of many of the earliest *Doctor Who* serials. The 96-page *Raymond P Cusick Signature Collection* presents many of Ray's original design drawings along with rare colour and black and white photographs that he took during the production of the episodes that he worked on, including some that have never been published before.

*The Raymond P Cusick Signature Collection* is available from Telos Publishing, at *www.telos.co.uk*, in paperback for £19.99 and in a limited edition hardback, with Ray's autograph, for £39.99. But we have **FIVE** copies of the paperback edition to give away. One could be yours if you can answer this question:

**Which planet is in the same star system as Sense Sphere?**

- A Sontar Sphere
- B Ood Sphere
- C Cyber Sphere

Phone **09011 542 222** to enter, or by post to the address below, starting with: "THE FIRST ELDER SAYS HE SENSES GREAT KNOWLEDGE IN YOU."

## WIN! DARK EYES 2 CD!

Following on from 2013's *Dark Eyes*, Paul McGann's Eighth Doctor returns for a new series of adventures in *Dark Eyes 2*. When the Doctor defeated the Dalek Time Controller and its Time Lord ally, the timelines shifted and events changed… but the danger is far from over, and new threats to the continued safety of the universe are emerging. The Doctor is once again joined by Molly O'Sullivan (played by Ruth Bradley), and together they must confront the forces of evil that threaten to destroy everything the Doctor holds dear.

*Dark Eyes 2* is comprised of four separate adventures: *The Traitor* by Nicholas Briggs, *The White Room* by Alan Barnes and *Time's Horizon* and *Eyes of the Master*, both by Matt Fitton. Alex Macqueen stars as the Master and Nicola Walker plays Liv Chenka.

This new box set is released this month by Big Finish and is available at *www.bigfinish.com* on both CD and download for £20.00. We have **FIVE** CD box sets to give away to our readers, and one could be yours if you can answer this question:

**Who assisted the Eighth Doctor in his regeneration?**

- A The Sisterhood of Karn
- B The Brotherhood of Demnos
- C The Children of Time

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with these memorable final words: "PHYSICIAN, HEAL THYSELF."

## WIN! STARBORN CD!

There's a new adventure on audio for the First Doctor in the latest *Companion Chronicles* adventure from Big Finish. *Starborn*, by Jacqueline Rayner, is told by the Doctor's companion Vicki, played by Maureen O'Brien who reprises her role from the TV series.

On a visit to early twentieth-century Earth, Vicki receives a warning – if she leaves in the TARDIS, then she will die. Unable to join her friends, Vicki is given an audience by a psychic called Violet, who contacts voices beyond this mortal plane. And one of those voices is Vicki herself, who reveals what will happen at the ship's next landing place – and what terrible fate awaits…

Maureen is joined in *Starborn* by Jacqueline King, best known for playing Sylvia Noble, mother of Donna, in the 2008 series.

*Starborn* is released in February and is available on CD for £8.99 and to download for £7.99. We have **FIVE** copies of the CD to give away – just answer this question:

**In Vicki's first story, *The Rescue*, what was the name of the monstrous creature that she adopted as a pet?**

- A Muddy the Mudskipper
- B Sandy the Sand Beast
- C Berty the Bandril

Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, beginning with this lame excuse for murder: "ALL I COULD SEE WAS ITS JAWS!"

## HOW TO ENTER

**BY PHONE:** Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 6 February 2014 and close at midnight on Wednesday 5 March 2014. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 470, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 8 March 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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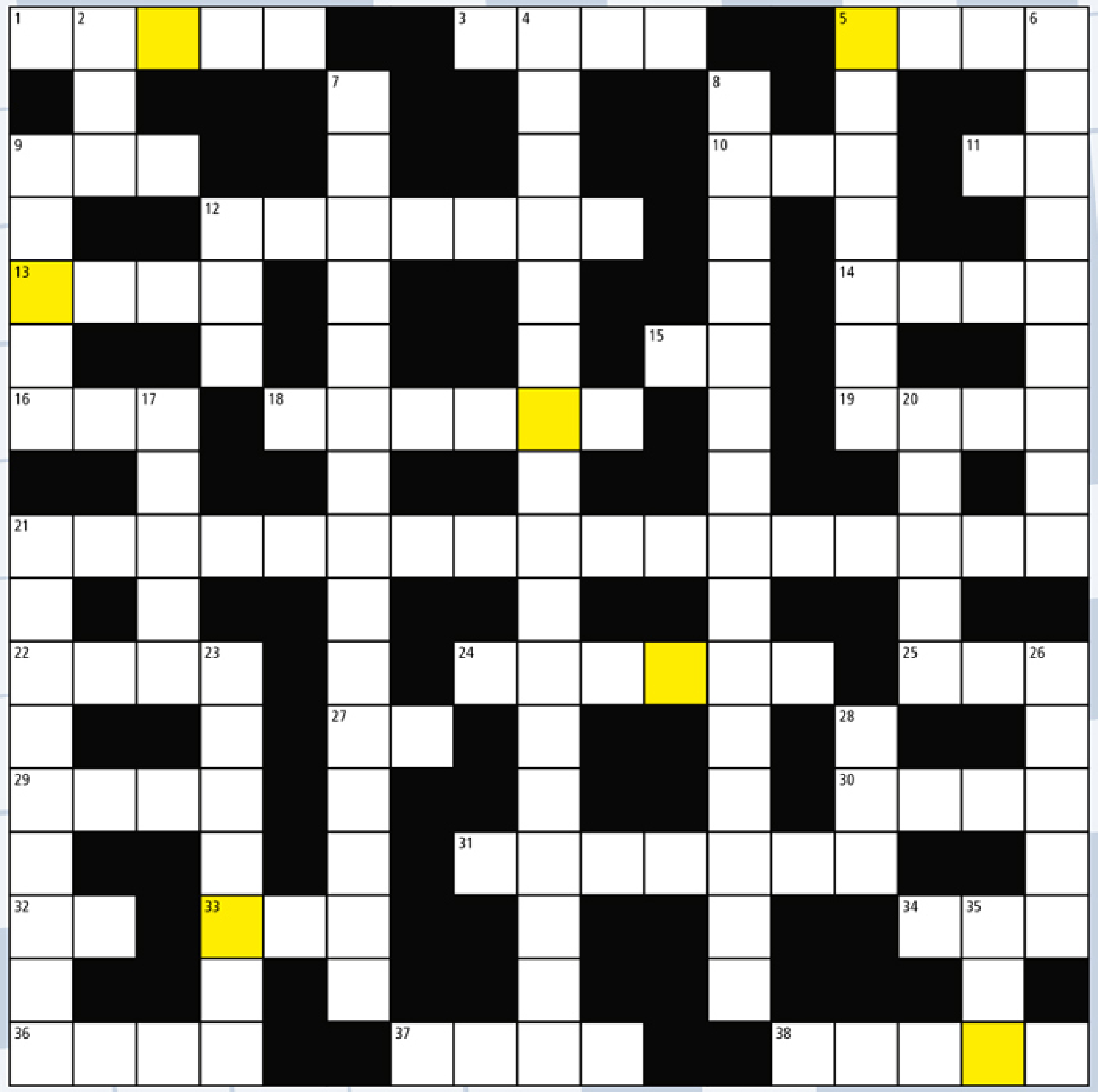
# CROSSWORD

Do you know *The Final Phase* from *The Final Test*? Then why not pit your wits against this puzzle?



## WIN! THE WEB OF FEAR DVD!

Missing from the BBC's archives for many years, the 1968 Patrick Troughton serial *The Web of Fear* was recovered from a forgotten Nigerian archive and returned to the BBC last year. Released on DVD this month, the episodes have been fully restored and remastered. The DVD costs £20.42 and thanks to BBC Worldwide we have **FIVE** copies to give to the readers who can complete the prize crossword and rearrange the letters in the squares to form a type of robot seen in *Doctor Who*.

Phone **09011 542 232** to enter, or post your answer to the address on the opposite page, starting with this: "STUBBORN OLD GOAT!"

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 6 February and close at midnight on Wednesday 5 March 2014. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page. Postal entries must reach us by 8 March 2014.

### ACROSS

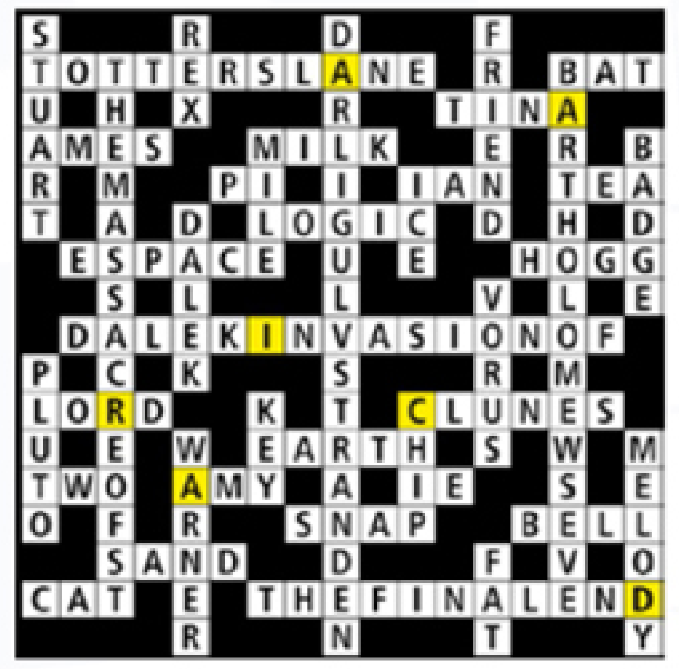
1 (and 31 Across) Secret UNIT depository (5,7)
3 Found on Necros and the Ood Sphere (4)
5 The Doctor described the creature inside a Dalek as a "little green ___" (4)
9 The Eleventh Doctor suggested he might lie about his (3)
10 (and 37 Across) ___ Ball – where the Clockwork Droids targeted Madame de Pompadour (3,4)
11 *Abbrev* Country visited by the First, Eighth, Ninth, Tenth and Eleventh Doctors (1,1)
12 Michael ______ – played the Valeyard (7)
13 (and 26 Down) Played Tasha Lem (4,5)
14 (and 22 Across) Officer entrusted with locating the Sylvest twins (4,4)
15 *Abbrev* Where the Doctor was taken after his seventh regeneration (1,1)
16 *Abbrev* Organisation Marc Cory worked for (1,1,1)
18 *New Adventures* reworking of aliens that were mentioned by the Sisterhood of Karn (6)
19 *Counter* ____ (4)
21 It tried to keep peace on Trenzalore (3,5,9)
22 See 14 Across
24 She was killed by the Cybermen's androids (6)
25 Torchwood's base of operations (3)
27 Clive to Francine, for example (2)
29 Director Bromly or Wareing (4)
30 Atlantean who helped hide the Doctor (4)
31 See 1 Across
32 First two initials of Foreman – owner of the junkyard where we first saw the TARDIS (1,1)
33 ___ Dog – description of K9… or Mickey! (3)
34 A companion of the Doctor (3)
36 Loch ____ – home of the Skarasen (4)
37 See 10 Across
38 (and 21 Down) Scientist involved with Mars Probe Seven (5,9)

### DOWN

2 Orcini had an artificial one (3)
4 The Castellan's famous last words (2,3,3,4,5)
5 Vessel designed to fight the Great Vampire (3,4)
6 (and 7 Down) How Clara described Tasha Lem (4,2,3,6,5,4)
7 See 6 Down
8 The fate of Commander Lytton (5-10)
9 Parasitical alien creatures (5)
12 Where Robespierre was shot (3)
17 Michael _____ – voiced House (5)
20 Roger Murray-_____ – designer (5)
21 See 38 Across
23 A Thal (7)
26 See 13 Across
28 Planet ___ – the oldest planet in the universe (3)
35 Elizabeth I thought they were arrogant (3)

**ANSWERS NEXT ISSUE**

**LAST ISSUE'S SOLUTION**



**LAST ISSUE'S PRIZE WORD: ARCADIA**

# WOTCHA!

The page that has the philosophy of a cringing mouse. **BY THE WATCHER**

## A History of Doctor Who in 100 Objects...

### #41

### THE PLANET VULPANA

What are your favourite unseen *Doctor Who* planets? Mine are Grundle, Vasilip, Urbanka and Clom. The naming of planets is a huge and fascinating subject to which I expect we'll return in the future, but just for now, let's set the coordinates for the planet Vulpana. As I'm sure you will remember from *The Greatest Show in the Galaxy*, Vulpana is where Captain Cook picked up his exotic protégée Mags, a sullen young lady who, after three episodes' worth of tremendously subtle hints about full moons and silver bullets, turns out in a shock-horror twist to be a werewolf.

Don't call me fatty.

What seems odd is that the Doctor fails to spot the clue from the get-go. Even if we assume that he's never heard of the planet Vulpana, it can't be that much of a surprise when its inhabitants turn out to be of the vulpine persuasion. For Vulpana, one must assume, is a planet which has been named by some passing space explorer after its native fauna. If not, the fact that it's home to werewolves is a remarkable coincidence.

The posh term for this sort of thing is 'nominative determinism', and in the wonderful world of *Doctor Who* its undoubted grand master is Terry Nation. When the TARDIS materialises beside an alien sea, it turns out we're on the planet Marinus. When a prison world is awash with vicious desperadoes, it's only natural that it should be called Desperus. The miraculous Mira is inhabited by invisible Visians. Bafflingly, the city of Morphoton appears to have been so named long before it was infiltrated by the Morpho. The Aridians of Aridius are at pains to tell the Doctor that their desert world was once completely covered by oceans, which renders their choice of name rather peculiar. Did they used to call it Marinus?

Terry Nation might be *Doctor Who*'s nabob of nominative determinism, but the phenomenon is by no means restricted to his work. After all, just before touching down on Aridius, the TARDIS spends four weeks on the no less aptly named desert planet of Xeros. And let's not forget the peace-loving planet of Dulkis, the volcanic planet of Pyrovilia, the friendly planet of Jaconda, the fatty planet of Adipose 3, the bee planet of Melissa Majoria, the attrition-plagued planet of Atrios, and the lending-money-at-an-unreasonable-rate-of-interest planet of Usurius. The situation on Malcassairo is badly broken, the people of Solos want to go it alone, and the folk of Trion have a definite thing about triangles.

We might also raise an eyebrow at the funereal world of Necros, the Mechonoid world of Mechanus, and the frontier world of Frontios – but in these cases we can at least assume that the planets have been christened post-hoc by their respective colonists. No such get-out clause pertains in Gareth Roberts and Clayton Hickman's deliciously tongue-in-cheek Big Finish classic *The One Doctor* (and if you've never heard it, do yourself a favour), which is set in the archly named planetary system of Generios.

Mags: foxy werewolf.

Nominative determinism is nothing new. It's an old theory, touched upon by everyone from Carl Jung to Tom Stoppard and stretching right back into antiquity, and it proposes that a person's name can actually influence their lifestyle, their choice of profession, even their character. You know the sort of thing: we've all had a chuckle at the dentist called Snapper, or the ornithologist called Nightingale. Once you start looking for them, they're everywhere. The novelist Ian Fleming, who created James Bond, is famous for bestowing preposterously suggestive names on his female characters – Pussy Galore, Kissy Suzuki and the rest – which makes it all the more delicious that the role of Bond himself should have found its way to an actor called Roger Moore.

Levity aside, the theory of nominative determinism is not without its controversies. Understandably, people with surnames like Savage or Crook will not take kindly to being told that their children are predisposed to turn out bad, and responsible social psychologists prefer to treat the whole thing as nothing more than a colourful curiosity. So let's not get too hung up about the fact that one of *Doctor Who*'s most celebrated stuntmen is called Stuart Fell, or that its most bookish script editor is Anthony Read. Let's avoid constructing elaborate theories about the evolution of the Hartnell era's storylines from truth (Verity) to cunning (Wiles). Let's not read too much into the idea that the Third Doctor's mannerisms are both pert and twee. It's all just coincidence. Probably.

**IN A NUTSHELL:** Hang on a minute. 'Vulpine' means 'fox-like'. It ought to be the planet *Lupana*. Bah.

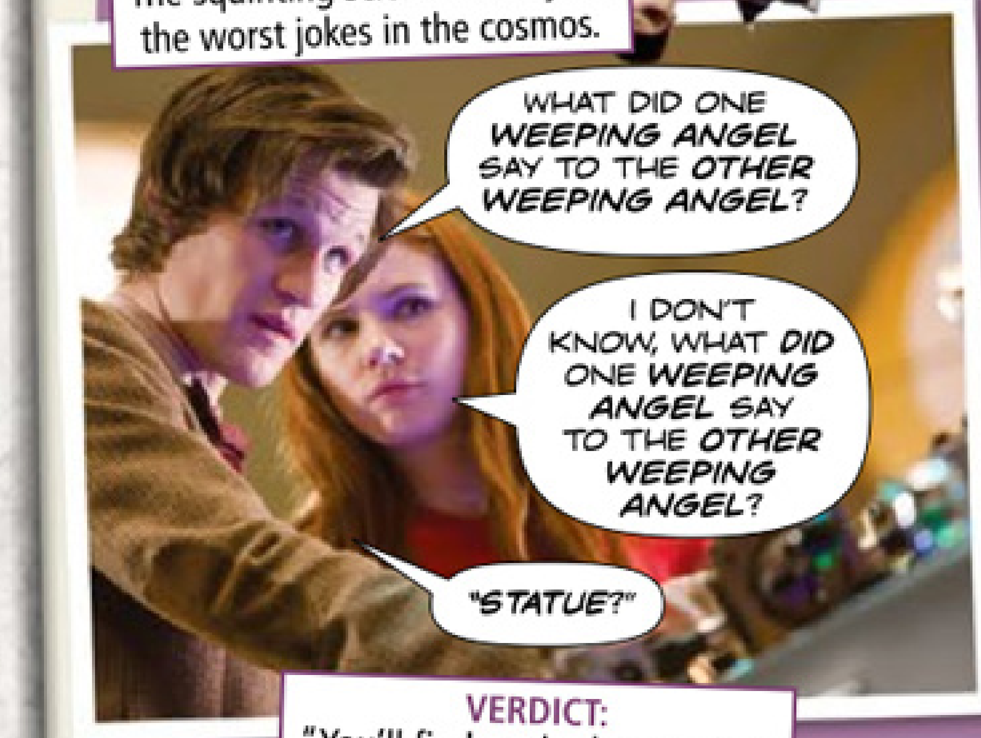
## SPIELBERG TOP TEN

HADROJASSIC PARK

- RAIDERS OF THE LOST QUARK
- SAVING PRIVATE VYON
- ZETA MINORITY REPORT
- INDIANA JONES AND THE TEMPLE OF AGGEDOR
- SCHINDLER'S TRYST
- EMPIRE OF THE SUN MAKERS
- CLOSE ENCOUNTERS OF THE THIRD KINDA
- HADROJASSIC PARK
- KLOKLEDA PARTHA MENNIN KLATCH ME IF YOU CAN
- INDIANA JONES AND THE LAST EPISODE OF THE CRUSADE

## WHAT A LOAD OF RUBEISH

The squinting scientist analyses the worst jokes in the cosmos.

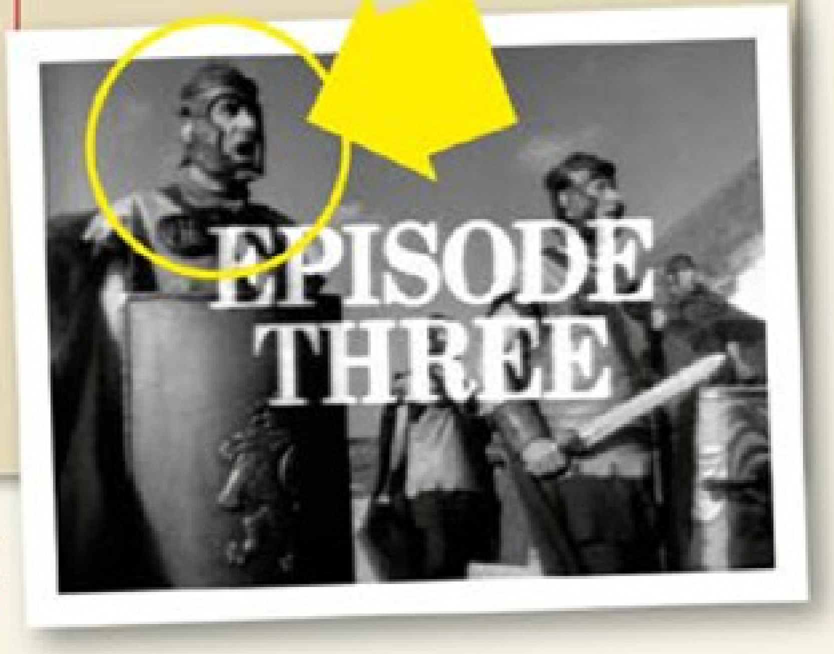


WHAT DID ONE WEEPING ANGEL SAY TO THE OTHER WEEPING ANGEL?
I DON'T KNOW, WHAT DID ONE WEEPING ANGEL SAY TO THE OTHER WEEPING ANGEL?
"STATUE?"

**VERDICT:** "You'll find me in the common room with Sir Maxwell Dingle."

## SUPPORTING ARTIST of the month

In his seminal 1936 book *An Actor Prepares*, the great Russian director and drama theorist Konstantin Stanislavski outlines a series of techniques used by the performer to create a character, initially by the development of a so-called 'emotional memory' upon which the actor can focus internally in order to harness and control the most intangible of human sensations with absolute naturalism and believability. The actions, reactions and emotions portrayed by the great Stanislavskian actor are informed by everything that has happened in the character's life up to that point. For example, if you're playing a Roman soldier, you will spend much of the rehearsal period working through your character's personal history. Where exactly in the Roman Empire were you born? Were your parents rich or poor? Did you have a happy childhood? Do you have a wife back home? Do you like the centurion? Do you hate him? How long have you been away at war? Can you even remember how long you've been away at war? How do you feel about those strange mists that keep appearing? How would your character react to the sight of a horseless chariot disappearing into thin air? And so on, in tremendous detail, so that when your big moment arrives, the audience will see a living, breathing character, and not just some gormless extra frozen to the spot with his mouth wedged open like a stuffed carp. That's the idea, anyway.



## THE Six Faces OF DELUSION

This page isn't just chucked together, you know – I 'planet' carefully. Sorry. Now, which five of the following bodies are heavenly, and which one should be sucked into a black hole?

Answer revealed at the bottom of the page.

1. As well as being the eponymous *Web Planet*, Vortis is the name given to a series of paintings by the French artist Henri Gaudier-Brzeska, a founder member of the early 20th-century 'Vorticist' school.
2. As well as being the eponymous *Planet of Fire*, Sarn is what the planet Saturn is called in the Manx language.
3. As well as being a great big rocky planet in *The Brain of Morbius*, Karn is a mining term for a great big pile of rocks.
4. As well as being a giant amoeboid planet mentioned in *Destiny of the Daleks*, Magla is the Serbo-Croat word for fog.
5. As well as being the Cybermen's adopted home planet, Telos is a Greek philosophical term for an ultimate aim or objective.
6. As well as being a planet overgrown by vegetation in *Meglos*, Tigella is a botanical term for part of a plant embryo.

**ANSWERS:** It's Resno from *The Power of the Daleks* on the Time-Space Visualiser. **The Six Faces of Delusion:** The artificial planet is number 1. Henri and his Vorticism were real enough, but sadly there's no link to Vortis. The other five are true.

NEXT ISSUE...

BBC DOCTOR WHO MAGAZINE

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